

THE ILLUSTRATED LONDON NEWS

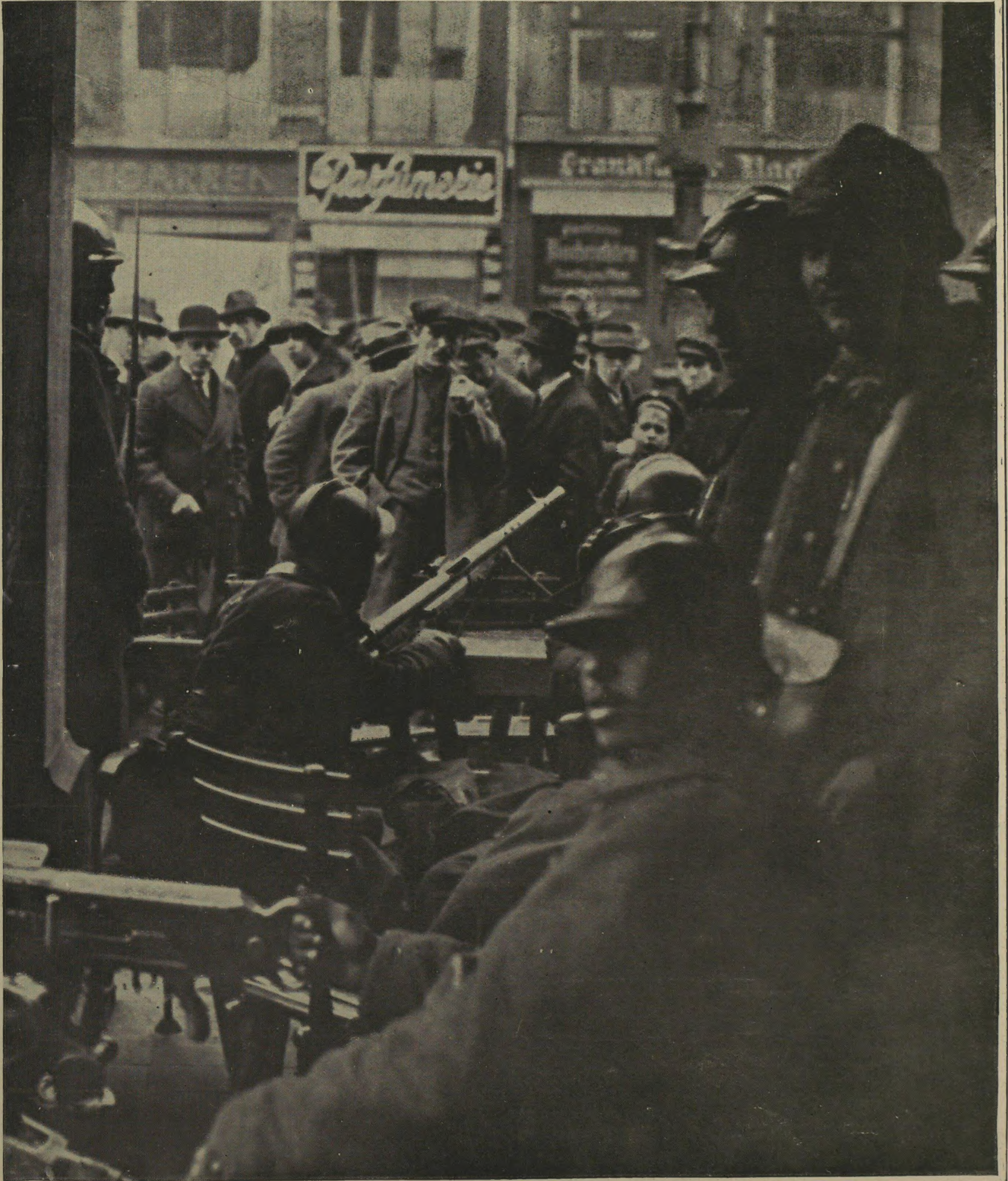
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No. 4226.—VOL. CLVI.

SATURDAY, APRIL 17, 1920.

ONE SHILLING.

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FRENCH MACHINE-GUNS IN FRANKFORT: THE SCENE OF THE FIRING ON A GERMAN MOB.

Shortly after the French occupation of Frankfort, street disturbances occurred, and riotous German students organised a parade, singing patriotic songs, and insulting the French troops sent to disperse them. Machine-guns were fired on the mob, causing several casualties. The principal incident, it is stated, took place in front of the Central Railway

Station. Faced by a threatening crowd, the officer in command of a Moroccan detachment became separated from his men, and they, seeing him raise his arm and believing him to be in danger, fired. Several Germans were killed and others wounded. Less serious demonstrations elsewhere were overawed by patrols of infantry and Tanks.



By HILAIRE BELLOC.

NO man can be said to know England who does not know the landscapes which build up England. A long time ago—so long ago that only very old people can remember it—there was an England in which most people knew well some one landscape of their own. Perhaps, being of a wealthier sort, they travelled upon the high roads slowly (as we measure speed nowadays), and saw England unfold in one great landscape after another. But both these kinds of men, rich and poor, between them built up one opinion of England—the picture England had of herself.

When worse times came, and when most men fell to be living in crowds, there was a change. The picture men made to themselves of England was a map, or some silly piece of boastful verse—and bad at that—or some scare in a daily paper.

To-day the true vision of England has half come back, because bicycles and motor-cars and motor-bicycles, and all the rest of it, brought a very great body of the English people back to the sight of their own country.

A man in a town sees nothing at all. He has no horizons—especially a man in one of the great modern towns, a journey out of which is an affair of hours. But a man getting across country—even too quickly and by machinery—has some grip of the land that made him. This week I went quite alone by road from the South Coast to the Midlands and back again, and I saw all that belt of England built up of successive great views, possessions, inheritances, estates.

First, from the head of Hascombe Hill I looked over the Weald to the Downs like a wall just cutting off the sea. And this is one land. Then from the heights above Farnham, before Odiham, I looked back over all the West Surrey land, the places of the war camps and of the pines which the war has also massacred, and the tip of Black Down bounding the Weald far away. Then comes a third vision of the sort, which is the great depression between the chalk and the Surrey sands. It looks more than a province; it looks a kingdom under the westering sun. And it is a discovery, because there is something in it so changed from the landscapes of the further South. The lines sweep in much larger curves, and there is a greater loneliness between the hills.

From the further side, from the ridge of the chalk when I had traversed it in a long succession of shallow ups and downs, when I had come to the escarpment, I looked again northward over that lower basin of plain, flooded meadow, and lesser hills, which has Oxford for its capital, and which is held in by three distant walls that do not touch—the Wantage Downs, the Chilterns, and the Cotswolds. And very far off to the North I thought I saw a lift which was Edgehill. From that height also, when I looked northward again—I mean from the curiously abrupt edge above Warmington, from the lip of that sloping battlefield—I had Arden at my feet, far away: all the district of which Warwick was the market, but in which Birmingham, growing up suddenly on its Roman road, with the iron and the coalfield near, has come to devour.

In those groups of landscape I grasped half England.

To teach young people (who are learning) what their country is, surely vision of this sort should supplement

names of counties and of towns upon paper?—They see meaningless lines, designed, as they think, for a puzzle or labyrinth, and they learn by heart lists of names until they can put the puzzle together. It is necessary that we should learn the framework thus, and learn it first. But what we should learn nearly at the same time is the physical meaning of districts. We almost know how they arose. We cannot swear that the English counties were Roman divisions. We cannot be certain that they were not earlier tribal habitations. But what we can be quite sure of is the way in which the English countryside is built up by its physical limits. We could explain that, in spite of

the bridging of the rivers, and the towns of the harbours of the rivers, and the towns of the first bridge where the sea traffic became land traffic, and the sea-water traffic fresh-water traffic. And then one could point out the exceptional towns of the water partings, standing high in isolated and central points, because they were the crossways of the great roads.

But with all this teaching of the lines of the land there should go the teaching of landscape, the impression to the eye, the features which make up a personality in a country as they do in a person.

It was not the great industrial cities only, it was also the railways that killed this sense in man. For very rarely does a railway take you to a shelf from which you catch a far horizon. The thing loves valleys and tunnels; it cannot afford the high places.

In the old days when a man went from Yorkshire into Lancashire he crossed right over the Pennines, he toiled up the long slope past the Snake, and then, from the summit at evening, he saw the great plain below.

Even when that plain became industrial, and when the chaos of the manufactory began to spread over it, most travelling from east to west was still by this lifted road, and most men thought of that marvellous arena of new wealth as of a thing seen from a hilltop. To-day it means nothing of the kind. To-day a man is hurled in a noisy box from the heart of one mass of houses in Yorkshire to the heart of another mass of houses on the Lancashire plain, and on the way between he has burrowed underground. He no longer knows England as his fathers used to know it.

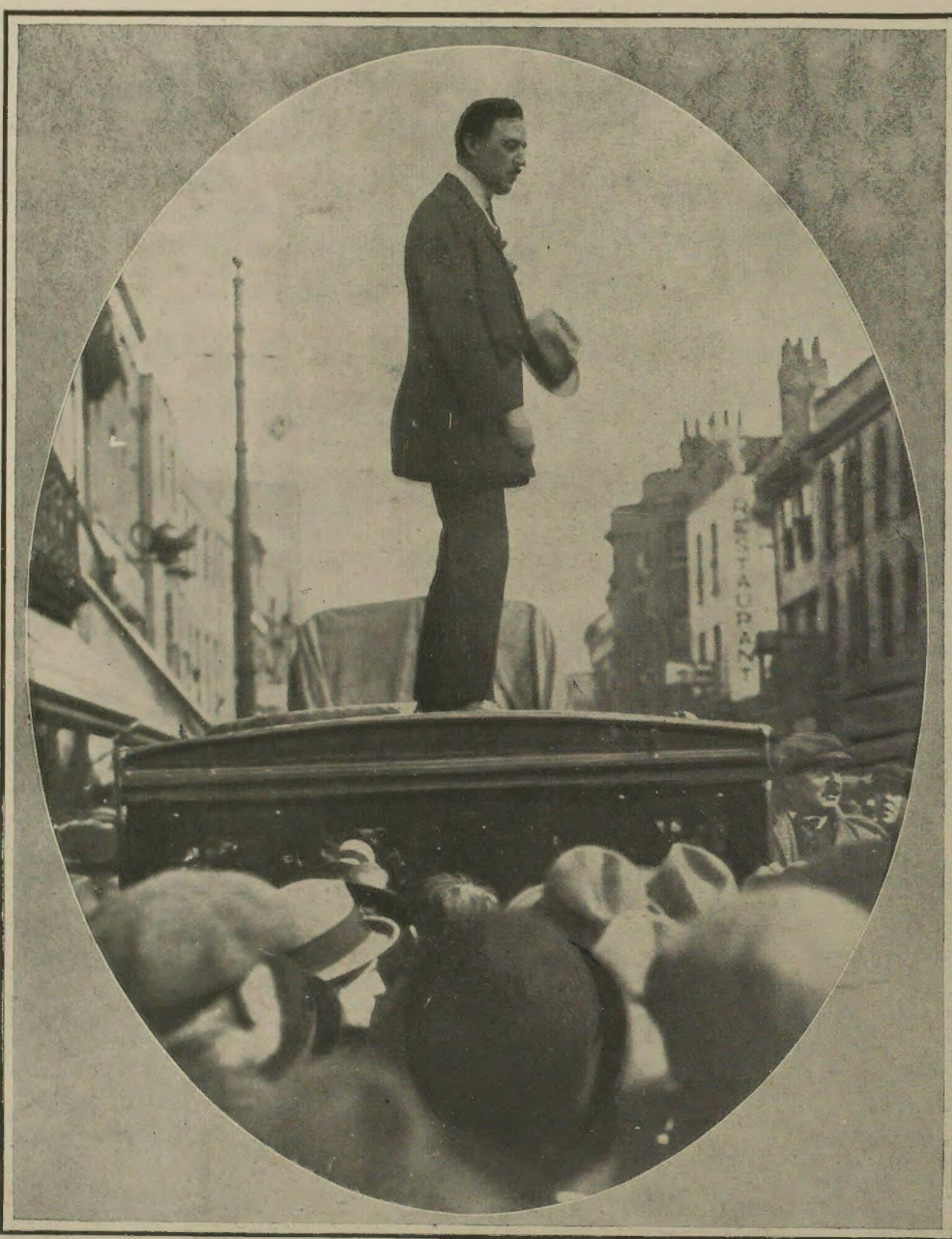
I remember a very vivid and pregnant sentence, full of history and of meaning to be developed, which was written in I know not what book of travel or reminiscence, many years ago. Therein the author—a woman, I think—said: "This generation does not know what is meant by the Alps." It sounds a paradox, but it is true. You do not "know the Alps" by climbing many rocks. You do not see what they are in Europe by merely enjoying their magnificence. You must traverse them. You must climb the long slopes from the north up into the wilderness of the passes, and then go down the escarpment on to Italy. Then do you know what the Alps mean in history.

And this is but one example of how a real knowledge of landscape, the thing really seen, is necessary to all thorough knowledge of places and men and past

time. How much easier it was for the people of the Northern cold to go down on to rich plains beyond that wall than for the people of the plains to bar them out!

We have passed the worst moment certainly. It was about forty years ago: a moment when the road had almost dropped out of lengthy travel, when the railway alone was of service, and before the individual had recovered, as he has now recovered, the habit and the power of moving where he would, untied to the rigid system of the railways.

And nothing will be more interesting to watch than the gradual growth of landscape, and therefore of a real knowledge of Europe in the literature of the coming time. Interesting also will be the witnessing of a re-discovery in those happy, isolated, countrysides which the railways had left secure and virgin for nearly the lifetime of a man.



A BIG VICTORY FOR LABOUR: MR. J. MILLS SPEAKING FROM THE TOP OF A CAR AFTER HAVING BEEN ELECTED M.P. FOR DARTFORD BY A MAJORITY OF 9048.

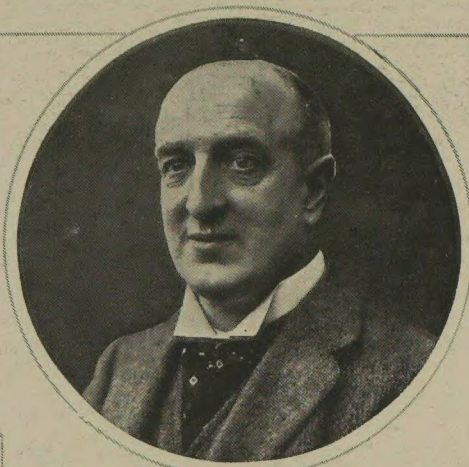
In the Dartford by-election, Mr. J. Mills (Labour) had a 9048 majority over Mr. T. Wing (Liberal), and a majority of 9389 over Mr. R. J. Mellor, the Coalition Unionist. Mr. Mills polled more votes than the other four candidates put together—by 73. The result of the Stockport by-election was announced at the same time. In that case Labour was unsuccessful, Mr. W. Greenwood, Coalition Unionist, and Mr. Henry Fildes, Coalition Liberal, being at the head of the poll. Sir L. Chiozza Money (Labour) was third.—[Photograph by C.P.]

overlapping of boundaries, and of the way in which one county has annexed (as it were) some portion of a neighbour, or lost to a neighbour some part that ought properly to belong to it; yet every English county, or nearly every English county, stands for one or more great natural divisions: Cornwall, the peninsula, a difficult land for trees; Devonshire, the two great huge baulks of moor; Sussex, the Weald up to the water-shed, the chalk, and the sea plain; Oxfordshire, the basin between the three hill ranges north of Thames; Berkshire, built astraddle of the chalk south of Thames—and so on right along.

And, since England is the only great island which is also an island of rivers, one could show how the towns grew up upon, and along, and at the junction of, the rivers; and why they sprang up where they did, and what their connection was, and the towns of

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY FREDERICK, PHOTOFRASS, ELLIOTT AND FRY, C.N., RUSSELL, VANDYK, AND LAFAYETTE.



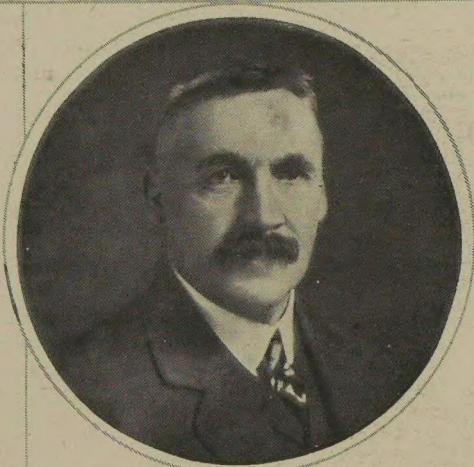
ONE OF THE NEW MEMBERS FOR STOCKPORT:
MR. HENRY FILDES, M.P. (CO.LIB.).



ONE OF THE NEW MEMBERS FOR STOCKPORT:
MR. WILLIAM GREENWOOD, M.P. (CO.UN.).



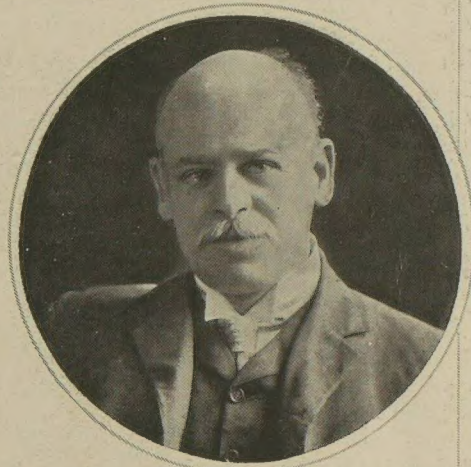
THE LABOUR VICTORY AT DARTFORD:
MR. JACK MILLS, M.P., THE NEW MEMBER.



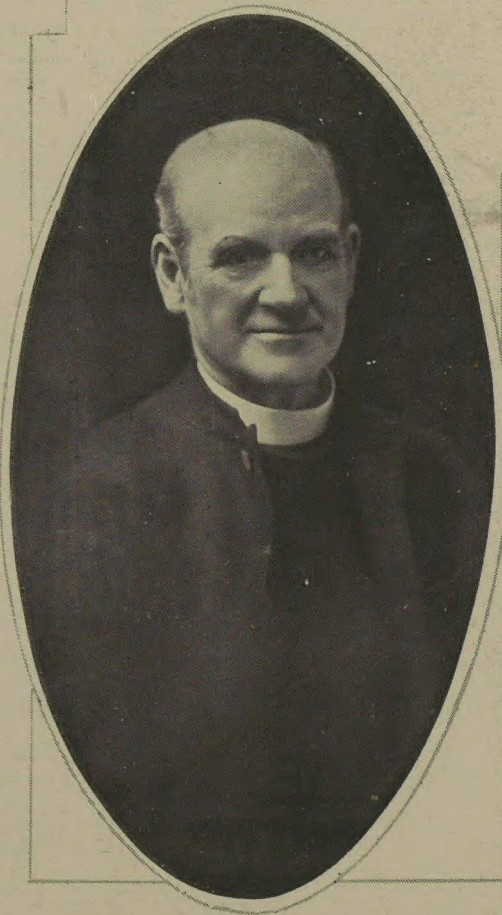
THRICE PREMIER OF SOUTH AUSTRALIA:
THE LATE MR. A. H. PEAKE.



A ROYAL VISITOR TO LONDON: HIS MAJESTY THE
KING OF SWEDEN, WHO ARRIVED ON APRIL 12.



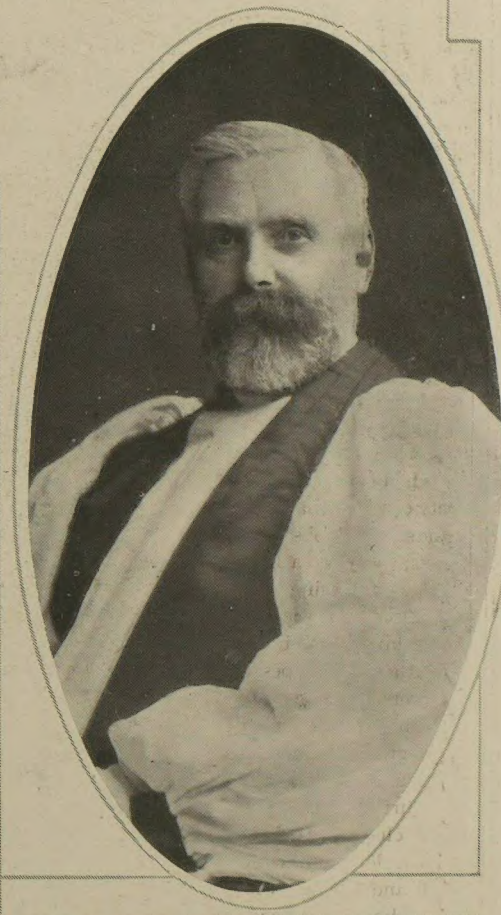
RETIRING: SIR ROBERT BRUCE, CONTROLLER
OF THE LONDON POSTAL SERVICE.



THE FIRST ARCHBISHOP OF WALES:
DR. EDWARDS, FORMERLY BISHOP OF
ST. ASAPH.



RECENTLY APPOINTED TO COMMAND THE TROOPS IN
IRELAND: GENERAL SIR NEVIL MACREADY, PREVIOUSLY
HEAD OF THE METROPOLITAN POLICE.



THE DEATH OF THE PRIMATE OF ALL-
IRELAND: THE LATE DR. CROZIER,
ARCHBISHOP OF ARMAGH.

In the bye-election at Stockport, the successful candidates were Mr. William Greenwood, Coalition Unionist, and Mr. Henry Fildes, Coalition Liberal. At Dartford, Mr. Jack Mills (Labour) won by a big majority.—The late Mr. A. H. Peake, Premier and Treasurer of South Australia, was born in London in 1859. He became Premier for the third time in 1917.—The King of Sweden arrived in London on April 12, for a few days' stay at the Swedish Legation. He arranged to go later to the South of France.—Sir Robert Bruce, Controller of the London Postal Service since 1905, recently retired after forty-four years' work in the Post Office.—Dr. Edwards, Bishop of St. Asaph, was

elected as the first Archbishop of the new Province of Wales, at the Welsh Diocesan Synod at Llandrindod Wells, on April 7.—General Sir Nevil Macready, the new Commander-in-Chief in Ireland, has often proved his skill in handling awkward situations. As Commissioner of the London Metropolitan Police, he dealt with the police strikes in 1918 and 1919 with great success. Early in 1914 he went to Belfast during the Ulster troubles as Resident Magistrate.—The late Dr. Crozier, Archbishop of Armagh and Primate of All Ireland, was appointed to that position in 1911. He had previously been Bishop of Ossory (1897 to 1907) and Bishop of Down, Connor, and Dromore.

THE CAUSE OF A TEMPORARY ANGLO-FRENCH DISPUTE—SINCE SETTLED: THE FRENCH OCCUPATION OF FRANKFORT.

PHOTOGRAPH SUPPLIED BY ILLUSTRATIONS BUREAU.



THE FRENCH OCCUPATION OF GERMAN TOWNS, OWING TO THE GERMAN ADVANCE IN THE RUHR: FRENCH TROOPS IN THE SCHILLERPLATZ, FRANKFORT—CHANGING GUARD.

After the exchange of two Notes, the temporary misunderstanding between Great Britain and France over the independent French military occupation of Frankfort, Darmstadt, and other German towns was happily settled. It was stated on April 13 that no third British Note had been presented to France, but that our Ambassador, Lord Derby, had merely put two questions to the French Premier, M. Millerand, which the latter at once answered. The position thus reached was that France would evacuate Frankfort and the other towns as soon as the Germans reduced their troops in the Ruhr region to the 17,500 allowed, and that in future France would act unitedly with her Allies without reservation. The reason of the British

Government's objection to the French advance had been that France had not sufficiently consulted the other Allies before taking action. Though the German Chancellor had said that German operations against rebels in the Ruhr were nearly over, it was rumoured on the 13th that the German commander there, General von Watter, refused to withdraw, and was working for the ex-Kaiser. The French occupation was thus announced officially from Paris: "The movement of troops in Frankfort and Darmstadt began in the early hours of April 6. The 30th Army Corps, which carried out the operation, met with no resistance. The encircling of both towns and the occupation of the strategic points in the circle were completed by 11 o'clock."

FRANKFORT UNDER THE TRICOLOUR: FRENCH TROOPS, TANKS, AND MACHINE-GUNS IN THE OCCUPIED GERMAN TOWN.

PHOTOGRAPHS BY ILLUSTRATIONS BUREAU.



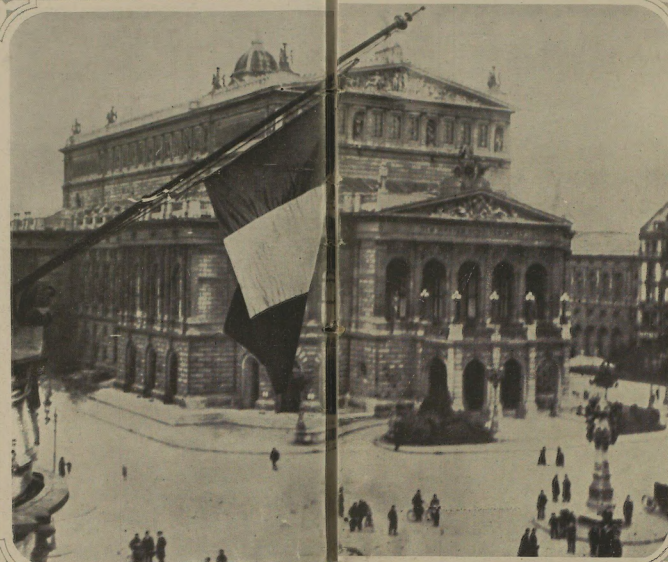
DURING THE FRENCH OCCUPATION OF FRANKFORT: VOLUNTEER CIVIL GUARDS PATROLLING THE STREETS.



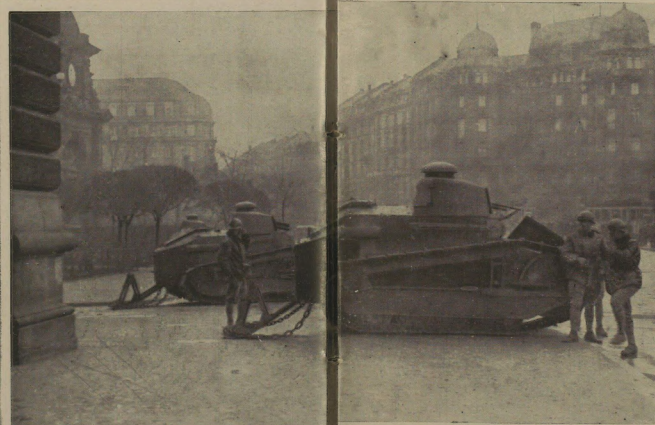
ON THE WAY TO THEIR APPOINTED STATION: A FORCE OF FRENCH MACHINE-GUNS IN FRANKFORT.



READING GENERAL DEGOUTTE'S PROCLAMATION: INHABITANTS OF FRANKFORT UNDER FRENCH ORDERS



THE TRICOLOUR FLYING OVER ONE OF GERMANY'S CHIEF TOWNS. IN FRANKFORT.



FRENCH TANKS AT A STRATEGIC POINT IN FRANKFORT: CHARS D'ASSAUT OUTSIDE THE RAILWAY STATION.



EVIDENTLY PLEASED WITH THEIR TASK: A FRENCH PATROL IN THE AVENUE DE DARMSTADT AT FRANKFORT.



WHERE FRENCH TROOPS FIRED ON A GERMAN MOB IN FRANKFORT: OUTSIDE A CAFÉ ON THE SCHILLERPLATZ.



GUARDING THEIR MACHINE-GUNS UNDER THE SCRUTINY OF A GERMAN CROWD: FRENCH TROOPS OCCUPYING FRANKFORT.

The French advance into Germany, and the reason of it, were announced on April 6 by the Premier, M. Millerand, in a letter to the German Chargé d'Affaires in Paris. "By my letter of April 2," M. Millerand wrote, "I asked you to insist with your Government that they obtain the immediate withdrawal of the German troops which have entered the neutral zone (established) in accordance with Article 42 of the Treaty of Versailles. My demands having remained without effect, I have the honour to inform you that the General Commanding-in-Chief the Army of the Rhine has received orders to occupy immediately the towns of Frankfort, Homburg, Hanau, Darmstadt, and Duisburg. This occupation will cease immediately the German

troops have completely evacuated the neutral zone." The "Temps" stated that the occupation of Frankfort was excellently conceived by the staff of the 32nd Division, and executed without a hitch. Units debouched from north, south, east, and west, marching in perfect order to their appointed stations. On reaching the suburbs, the Moroccans, infantry, and chasseurs took only two hours to reach the appointed centres. An aeroplane meanwhile circled above the railway station. General de Susbille proceeded to the Hotel Carlton, where he had an interview with the Prefect of Police, and explained minutely the terms of the proclamation posted up.

'CHASING WHERE THE FIRST ZEPPELIN FELL: THE BAR POINT-TO-POINTS.

PHOTOGRAPHS BY C.N., ALFIERI, TOPICAL, AND FARRINGTON PHOTO CO.



THIRD IN THE BAR LIGHT-WEIGHT RACE :
THE HON. HAROLD ROBSON ON PERCY.



WINNER OF THE BAR LIGHT-WEIGHT : MR.
R. K. D. RENTON ON HAMILTON.



SECOND IN THE BAR HEAVY-WEIGHT RACE :
JUDGE STURGES ON LANCASTER II.



ONE OF THE JUDGES : ADMIRAL HASTINGS (RIGHT), WITH LADY
HENDERSON AND MR. V. G. PELLY, IN THE JUDGE'S WAGGON.



THE OTHER JUDGE : MR. JUSTICE LAWRENCE (RIGHT) JUDGING
A FINISH FROM A CART ; WITH HIS SON (ON THE LEFT).



A SON OF MR. JUSTICE LAWRENCE : MAJOR
LAWRENCE, D.S.O., WITH FRIENDS.



WITH HIS BLIGHTY : MAJOR W GRANTHAM,
THE LATE MR. JUSTICE GRANTHAM'S SON.



THE MASTER OF THE ROLLS IN THE PADDOCK :
LORD STERNDALE, A STEWARD.

After a lapse of five years, the Bar Point-to-Point Races, run under the auspices of the Pegasus Club, were held on April 10, along with Major Smith-Bosanquet's Hunt Races. The weather was fine, and there was some excellent racing. The course was over a line of country between Potter's Bar and Cuffley, Herts, where, it will be recollected, the first Zeppelin destroyed in this country was brought down by the late Captain Leefe Robinson, V.C.

on September 3, 1916. Mr. Justice Lawrence and Admiral Hastings acted as judges. Among the Stewards were the Lord Chancellor, the Master of the Rolls (Lord Sterndale), and Lord Salisbury. Lord Sterndale, formerly known as Mr. Justice Pickford, took the chair later at the annual dinner of the Pegasus Club, of which he is President. The top centre photograph shows Mr. Renton taking the last hurdle in the Light-Weight

Sold for £3,350,000: The Much-Discussed Slough Motor Dépôt—A Bird-Man's View.

SOLD BY THE DISPOSAL BOARD OF THE MINISTRY OF MUNITIONS AT A PROFIT OF £850,000: THE MOTOR TRANSPORT REPAIR DÉPÔT AT CIPPENHAM, SLOUGH—PHOTOGRAPHED FROM AN AEROPLANE.

The Ministry of Munitions announced recently that the Motor Transport Repair Dépôt at Cippenham, Slough, had been sold for £3,350,000. "The dépôt," said the official statement, "has cost the Government £2,500,000, so that the nation realises a profit of £850,000. The purchasers also acquire the whole of the motor transport and spare parts remaining unsold belonging to the Disposal Board for a minimum sum of

£3,650,000. The total amount so far realised, including the above £3,650,000, for the sale of motor transport is £17,650,000, of which £4,500,000 is in respect of vehicles repaired at Slough." It was reported that Sir Percival Perry, formerly Managing Director of the Ford Motor Company, is at the head of the syndicate which has bought the Slough Dépôt.—[PHOTOGRAPH BY AEROFILMS; SUPPLIED BY TOPICAL.]

Niagara at Night: The World's Most Famous Waterfall Illuminated—A Notable Photograph.

SHOWING THE AMERICAN FALL, THE UPPER RAPIDS, AND THE GOAT ISLAND BRIDGE ILLUMINATED: A PICTURESQUE NIGHT VIEW OF NIAGARA.

In our issue of March 20, we gave two photographs of Niagara Falls taken respectively in winter and early summer. Here is another, and less familiar, aspect of the great cataract. The correspondent who took the photographs writes: "This was taken at night, when the falls are illuminated. Only the American Fall is illuminated, and only

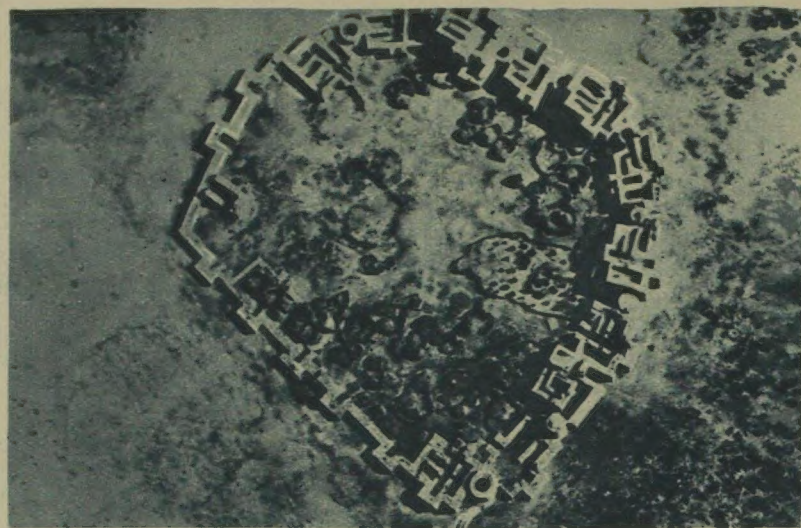
one battery of lamps was working at the time. The other is situated at the bottom on the left. The view also shows how the Upper Rapids are lit up by lamps along the bank and the bridge over to Goat Island. Part of the reflection on the water was caused by the moon, which was full at the time."

THE MODERN PUNITIVE EXPEDITION: AIRCRAFT AS CHIEF ARM.

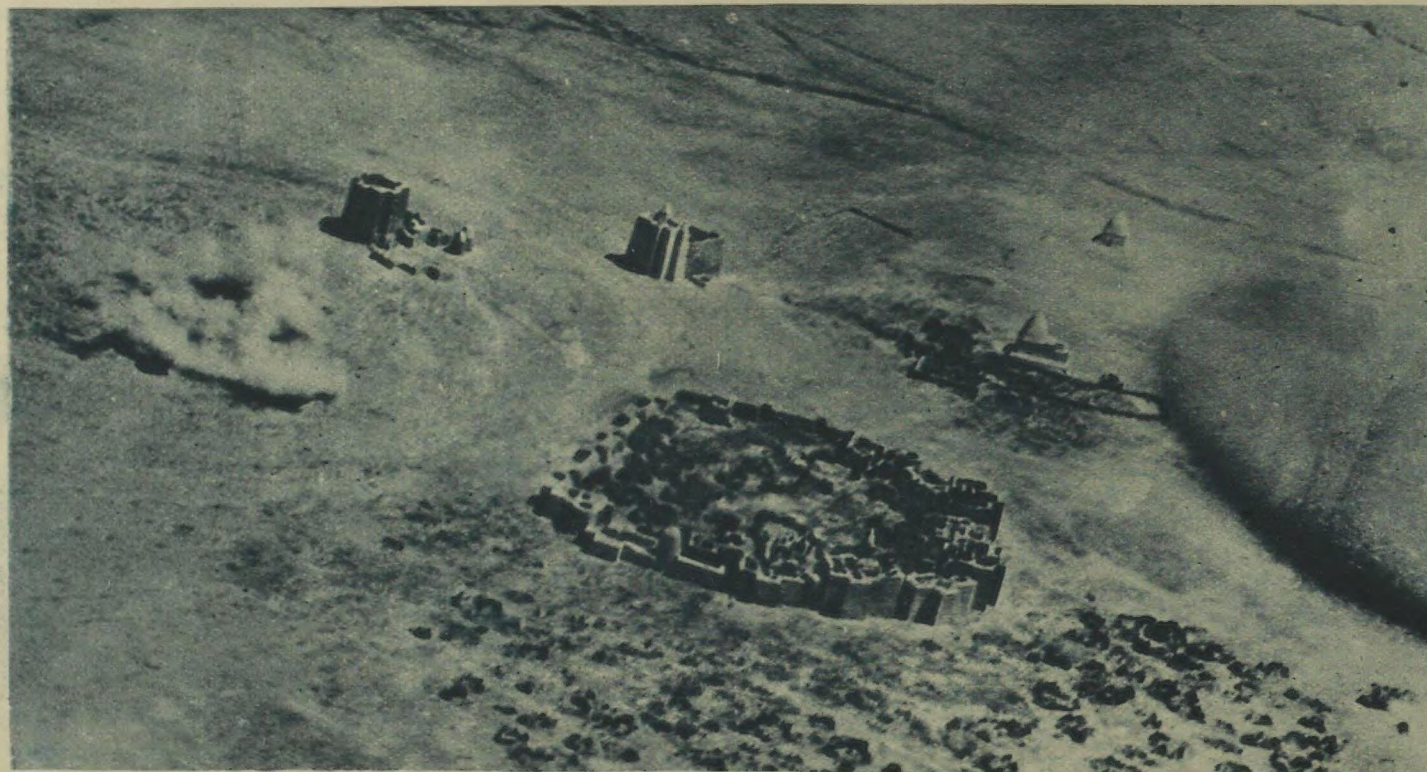
PHOTOGRAPHS SUPPLIED BY C.N.



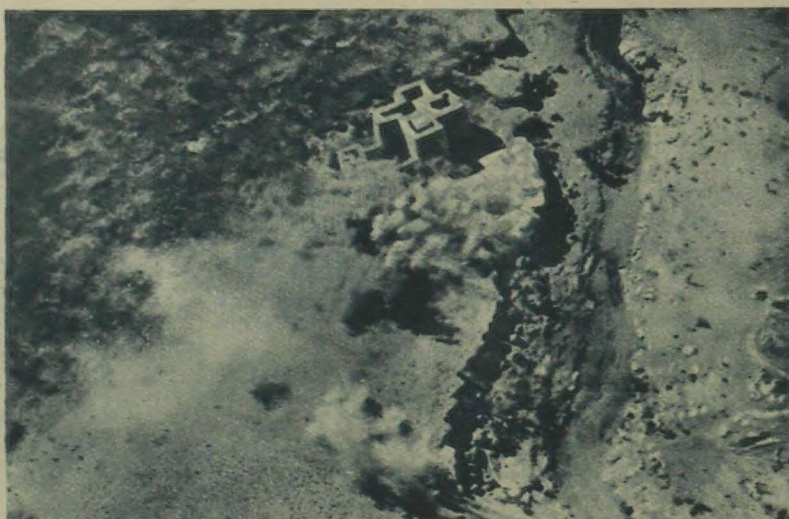
WITH A PROTECTIVE COVERING AGAINST THE SUN: A BRITISH AEROPLANE IN ITS "HANGAR" IN SOMALILAND.



PHOTOGRAPHED FROM A BRITISH AEROPLANE: TALE FORT, A NATIVE STRONGHOLD BOMBED IN SOMALILAND.



SHOWING (ON THE LEFT) BOMBS DROPPED BY A BRITISH AEROPLANE BURSTING TO THE NORTH-WEST OF TALE FORT, SOMALILAND: A PHOTOGRAPH TAKEN FROM A HEIGHT OF 1000 FT.



BOMBS BURSTING ON THE FORT OF JIDALI (CAPTURED LATER BY MILITARY FORCES): A PHOTOGRAPH TAKEN AT 700 FT.



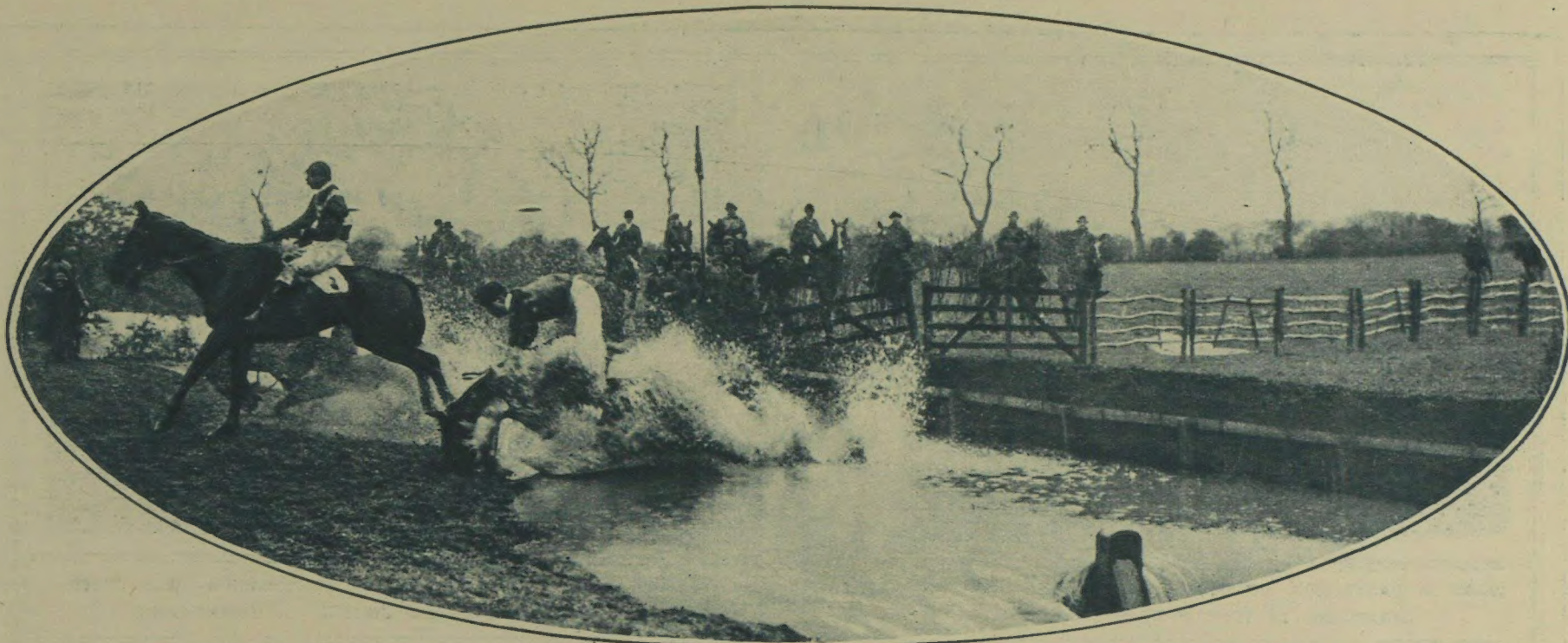
WHERE THE MAD MULLAH HAD A NARROW ESCAPE: A FIRE STARTED BY BOMBS AT HIS HEADQUARTERS AT MEDISHI.

The successful campaign against the "Mad Mullah" in Somaliland by the Royal Air Force inaugurated a new method of conducting "little wars," or punitive expeditions against refractory frontier tribes. It was the first in which the aeroplane was the primary instrument and not merely an auxiliary weapon. In three weeks the power of the Mullah was broken, and he became a fugitive. When his headquarters at Medishi

were bombed from the air, he himself (it was afterwards learnt) had a narrow escape. His clothing was singed, and his uncle, who was by his side, was killed. The Air Ministry's official account of the campaign concludes: "The problem which has exercised the minds of the Protectorate Government for seventeen years, and caused an expenditure of millions, has been dealt with, at a minimum of cost, and with practically no casualties."

THE POINT-TO-POINT SEASON: HUNT 'CHASES AND SOME "SPILLS."

PHOTOGRAPHS BY TOPICAL, L.N.A., AND SPORT AND GENERAL.



WHERE THE COURSE BECAME A SEA OF MUD: CAPT. R. WYNDHAM COMING OFF IN THE OPEN STEEPLECHASE PLATE AT THE MELTON HUNT MEETING—UNFINISHED OWING TO RAIN.



IN THE CAVALRY POINT-TO-POINT RACES: MAJOR R. R. GRUBB.



THE ROYAL ARTILLERY STEEPLECHASES: CAPT. HARNER, ON MIRIAM II., FALLS AT THE OPEN JUMP IN THE R.A. GOLD CUP.



THE CAVALRY POINT-TO-POINTS: LIEUT. F. A. SYKES HAS A NASTY SPILL.



A "PICTURE OF MISERY": CAPT. R. WYNDHAM'S MOUNT, TIMOTHY BROWN, HELPED OUT OF THE WATER BY HIS RIDER AFTER A "SPILL" (SHOWN ABOVE) IN THE MELTON HUNT STEEPLECHASES.

The wet weather caused very slippery going, with inevitable results, at some of the point-to-point meetings held of late. The Melton Hunt Steeplechases, for example, held at Burton Lazars, Melton Mowbray, were abandoned after the third event, owing to rain, which had made the course into a sea of mud and water. The 1st Cavalry Brigade

Point-to-Points took place at Faringdon, near Alton. The Royal Artillery Meeting—the first since 1914—was held on the Twesledown Course at Aldershot on April 10. Capt. Harner, on Lieut.-Col. J. A. C. Forsyth's Miriam II., fell at the open jump in the three-mile race for the Royal Artillery Gold Cup, won by Capt. N. H. Huttenbach's Curraghour.

ART IN THE SALE ROOMS

BY ARTHUR HAYDEN.

SOMETIMES a wave of fashion comes over the collecting world, which indicates a surprising interest in forgotten or discarded trifles, until the great prices realised

at auction burst suddenly upon an astonished public.

It was not so many years ago that the advance in prices of eighteenth-century colour prints begat a keen study of states, and a *furore* set in that has not abated in regard to high prices being paid for colour prints. For plates after Morland; for Wheatley's "Cries of London"; for the work of William and James Ward, the talented sons of a London green-grocer; for the exquisite productions of Ryland, the King's Printer, who was hanged at Tyburn for forgery; and for a score of other engravers who worked in stipple for the colour printer, great prices are being paid.

Almost every colour print in the country has come under the purview of some expert or another, and the search has been as assiduous as that for radium. But when we find, like a stone thrown into a pool, that the circles extend to the vanishing point, and include nineteenth-century colour prints running parallel with chromolithography, we are puzzled as to the why and the wherefore of prices and what Elia would have termed the "pericranics" of the buyers. There may be something in it, and when we regard the prices realised at the sales at Messrs. Puttick and Simpson's rooms, there is undoubtedly something in it.

At a recent sale of Baxter colour prints some interesting prices were realised. In 1908 an average impression of "Butterflies," one of his earliest prints, fetched thirty shillings. It brought £73 10s. and £63 in December and January last, and in March another copy went for £52. Merely three or four English butterflies probably designed for some cheap scientific work! Baxter prints are found in colour at the top of early Victorian music, or they ornament box-covers. A needlework box-cover with subjects "Paul and Virginia" and "La Tarantella," fetched £65 a few weeks ago under the hammer. At the same sale strings of items brought their ten guineas apiece. As many shillings or as many pence a few years ago would have been the market value of such things, and possibly will be again in the future. Hogarth has gone unheeded and many another. Shall Baxter claim higher tribute of posterity? These spasmodic bursts in collecting in peculiar quarters engender curiosity as to the origin of the movement. It was a brain-wave that galvanised the public into buying china souvenirs decorated with arms of the towns they visited.

Let us examine what quality there is in the prints in imitation of oil paintings, executed in small dimensions by George Baxter, that should command such high prices. As a premiss we admit that at Birmingham there is a Baxter Society, and that a volume has been written dealing with his work, and that a new volume is just out dealing with Le Blond, an imitator.

Baxter colour prints are examples of conscientious printing with a series of wood-blocks, each block printing one colour. Printing in colour, has fascinated many engravers from William Blake onwards. In the chain of evolution Baxter's work is a link between the colour prints of the eighteenth century and the modern three-

colour process. As a parallel in art they may be compared with the wood-blocks of Thomas Bewick, the exponent of the white line and the link between the ancient and the modern school of wood-engraving now dead. But Bewick cut his own designs, whereas Baxter confined himself to imitating others in another technique. The parallel cannot be drawn far.

Take a selection of Baxter subjects, and we are plunged into early Victorian ineptitudes: Come pretty Robin—The Soldier's Farewell—Christmas Time—Grandfather's Pipe—Grandmother's Snuff-box—May Day—Fifth of November—Snowballing—The Young Angler—Pet Rabbits—Sunday Morning—The Wedding Day—The Belle of the Village—Prince Albert—and Queen Victoria. It is a cottager's art gallery. But these prints cannot be framed, for the light fades them,

and other parts of the American continent.

The New World has its curios and its curio collectors, who are growing apace. Items relating to the history of America are always sure of a receptive market. The armorial bookplate of William Penn has brought £10. There is no eighteenth-century autograph more difficult to meet with than that of General Oglethorpe, and that by reason of his connection with America. When certain new manuscripts turned up in England purporting to be in the handwriting of Major André, it was impossible to verify them until they were compared with the only known handwriting of his in the hands of American collectors.

Two fine colour prints representing the naval fight between the *Chesapeake* and the *Shannon* promise interesting results at auction. They are very rare. They are engraved in aquatint in colours by Joseph Jeakes and were published by G. Webster.

One is dedicated "To Captain Broke, the officers, Seamen and Marines of His Majesty's Ship *Shannon*. This view of the Boarding and Capturing of the American United States Frigate the *Chesapeake* off Boston on the 1st June 1813, after a sanguinary conflict of only fifteen minutes, is with respect Dedicated to them and the Admirers of British Valour, by their Obedient Servant G. Webster."

Those of us who remember "Tom Brown's School Days" will recall the song introduced—

Brave Broke he waved his sword,
crying "Now my lads aboard,
And we'll stop their playing Yankee-doodle-dandy oh!"

and how the rafters rang in the old school-house at Rugby. And a Boston contemporary paper tells us that "Spectators were collected on every place in Boston which commanded a view of the sea, but the frigates proceeded southward until lost sight of from the town, and our citizens on shore were thereby spared the distress of witnessing the result."

It is interesting to read from the same journal that the gallant American commander had prepared a grand triumphal banquet to which the officers of both the victorious and vanquished vessels were to have been invited. But Fate ordained otherwise.

The other plate has a grandiloquent dedication to Earl St. Vincent in the best manner of such inscriptions found in the eighteenth century: "To that distinguished Nobleman from whose Precepts and Example the British Navy has derived its present unrivalled state of Discipline and Glorious Pre-eminence, John, Earl of St. Vincent, K.B., late First Lord Commissioner of the Ad-

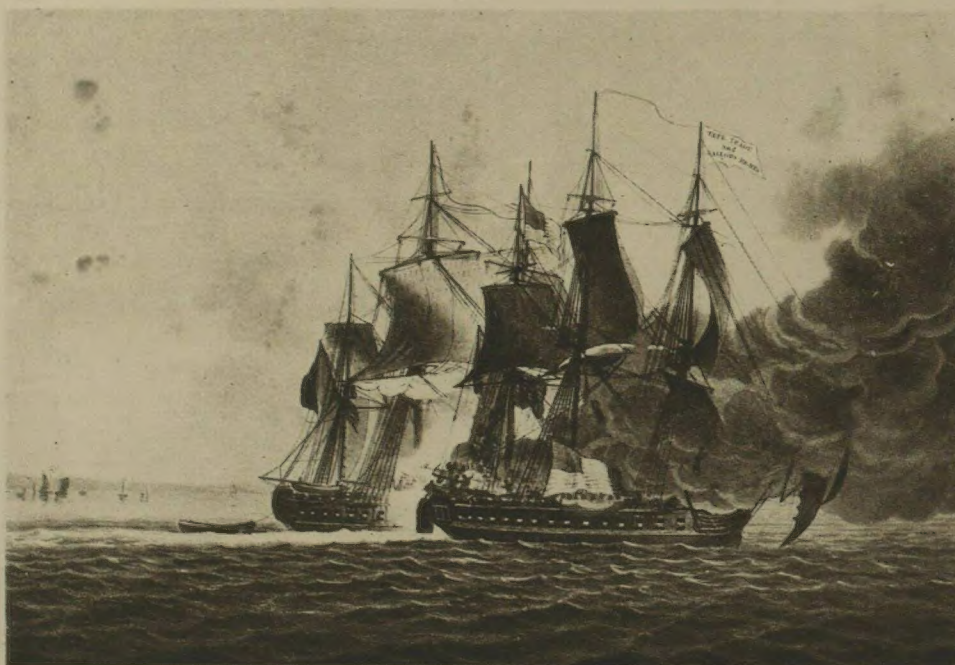
miralty, Admiral of the Red, Lieut.-General of Marines, etc. This view of the commencement of the action between His Majesty's ship *Shannon* and the United States frigate *Chesapeake* off Boston Lighthouse on 1st June, 1813 is respectfully dedicated by his Lordship's obedient servant G. Webster."

The subject of the *Chesapeake* and *Shannon* appealed to the Staffordshire potter, and his blue transfer-printed jugs and bowls have found a warm welcome in America. It is thus that collectors bridge over nasty episodes in history and grasp hands over the china shelf or the portfolio of the collector.



AN AQUATINT ENGRAVING OF A FAMOUS ANGLO-AMERICAN NAVAL DUEL: THE "CHESAPEAKE" (LEFT) AND "SHANNON"—THE COMMENCEMENT OF THE ACTION.

This rare engraving, dedicated to Earl St. Vincent, will come into the sale-room at Messrs. Puttick and Simpson's on May 14, together with the other here reproduced.—[By Courtesy of Messrs. Puttick and Simpson.]



THE BOARDING AND CAPTURE OF THE U.S. FRIGATE "CHESAPEAKE" (RIGHT) BY H.M.S. "SHANNON" OFF BOSTON ON JUNE 1, 1813: A RARE AQUATINT ENGRAVING.

"The gallant American commander had prepared a banquet to which the officers of both the victorious and vanquished vessels were to have been invited. But Fate ordained otherwise."—[By Courtesy of Messrs. Puttick and Simpson.]

and they are too trivial for the collector's portfolio. When Ruskin extolled Bewick's wood-cuts, he created a demand until, with Ruskin's decease, other prophets came, and Bewick cuts are dead in the market. So, too, with Baxter. Without discouraging those who love to delve in the byways of art, they must not assume that their *trouvailles* are superlative. It may be high noon now, but the hands of the clock begin to indicate that the sun is going down in that particular market.

Some extremely interesting examples of "Americana" are shortly to be sold at auction by Messrs. Puttick and Simpson. There are old views of Montreal and Quebec, rare maps of the St. Lawrence

THE FIRST ENEMY CAPITAL OCCUPIED: OUR CONSTANTINOPLE LANDING.



WITH HER GUNS TRAINED ON THE CITY: H.M.S. "BENBOW," SEEN FROM STAMBOUL—GALATA TOWER IN THE BACKGROUND.



LIGHTERS TAKING THE BRITISH FORCE ASHORE: ONE LEAVING A WAR-SHIP; ANOTHER (BACKGROUND) PASSING UNDER GALATA BRIDGE.



UNDER GUARD IN A BRITISH WAR-SHIP: THE SULTAN'S ELDEST SON (SEEN BEHIND HIS WIFE).



A BRITISH SENTRY BEFORE THE IMPERIAL PALACE AT CONSTANTINOPLE: A SIGN OF THE MILITARY OCCUPATION OF THE CITY BY THE ALLIES.



FULL OF BRITISH MARINES AND SEAMEN, ABOUT TO LAND IN CONSTANTINOPLE: A LIGHTER ALONGSIDE H.M.S. "BENBOW."



"PATROLS IN THE MAIN STREETS AND MAIDANS": BRITISH TROOPS IN PERA AFTER THE LANDING—A HALT.

The Allied occupation of Constantinople on March 16 took place swiftly and quietly. "The First Battle Squadron of the British Fleet," writes Mr. Perceval Landon, an eye-witness, "had, indeed, returned to its station . . . but it was not until the 'Benbow' . . . took up her place bows on to the most famous of all bridges that any unusual stir could have been recognised. . . . In huge lighters, many of them the survivors of the ill-fated landing at Gallipoli, the troops were quietly drawn in to the landing-places. . . . On shore there

was the same silent activity. The coigns of military vantage were occupied without warning and without delay. . . . Except for the patrols in the main streets and maidans, the sentries at the gates of palaces, Ministries, telegraph, post, and telephone offices, there was little to call attention to the importance of the step the Allies were taking. Meanwhile, the work of arresting the ringleaders of the Nationalists went on—as rapidly and as quietly. . . . In almost every case the offender was taken without difficulty."

THE MISSISSIPPI'S FIRST BRIDGE: A NEW PENNELL LITHOGRAPH.

FROM A LITHOGRAPH BY JOSEPH PENNELL.



THE PICTURESQUE IN AMERICAN ENGINEERING: THE MIGHTY SPAN OF THE EADS BRIDGE AT ST. LOUIS.

The great Eads Bridge, at St. Louis, crossing the Mississippi between the States of Missouri and Illinois, has three spans, the central one, 520 ft. long, and the side ones each 500 ft. It has two storeys; the upper one a road, the lower, a railway. In his book, "The Personality of American Cities" (1914), Mr. Edward Hungerford writes: "The Eads

Bridge . . . has grown grimy in forty years. . . . It was the first structure to span the river, and to end the importunities of the unspeakable ferry. And to-day it is, with all its grime, the one impressive feature of downtown St. Louis."—[Drawing Copyrighted in the United States and Canada.]

THE PICTURESQUE IN AMERICAN INDUSTRY: OIL WORKS.

FROM A LITHOGRAPH BY JOSEPH PENNELL.



CHIMNEYS AND SMOKE: THE STANDARD OIL WORKS AT WHITING, INDIANA—A FAMOUS ARTIST'S IMPRESSION.

Mr. Joseph Pennell, the famous American artist, whose work we have often reproduced, has recognised the picturesque element in colossal architecture and engineering works. Students of his art will remember, for example, his volumes, "Pictures of the Panama Canal" and "The Wonder of Work"; also his drawings (given in

these pages) of the sky-scrapers of New York. More recently we gave a fine drawing of his of the Capitol at Washington. The lithograph given above shows his power of seizing the majestic side of what, to the unseeing eye, might appear as a mere industrial monstrosity.—[Drawing Copyrighted in the United States and Canada.]

THE RETURN OF PAVLOVA: THE MOST FAMOUS OF

PHOTOGRAPHS BY G.P.A., FRANK VAN RIEL.

RUSSIAN DANCERS AT LONDON'S MOST FAMOUS THEATRE.

DELPHI AND COUNT JEAN DE STRELCOKI



IN "THE BACCHANAL" OF GLAZOUNOW
MME. PAVLOVA AND M. VOLININE.



MME. PAVLOVA IN A WOODLAND
SETTING.



IN "LA PÉRI" OF DUKAS: MME. PAVLOVA
WITH M. STOWITZ.



IN "LES TROIS PANTINS" ("THE THREE PUPPETS"):
MME. ANNA PAVLOVA.



IN "THE SWAN": MME. PAVLOVA IN HER
MOST FAMOUS RÔLE.



THE GREAT RUSSIAN DANCER WHO BEGAN HER SEASON AT DRURY LANE ON APRIL 12:
MME. ANNA PAVLOVA.

London has been delighted to welcome back, after her five years' absence, that famous and popular Russian dancer, Mme. Anna Pavlova, who opened her season of ballet at Drury Lane on April 12. Since she was last here she has travelled many thousands of miles, in the United States and South America, and on the Continent. Recently she has been appearing in Paris and Brussels. Now she is home again in her villa at Golder's Green, where—sad to say—she found that the swans had forgotten her. To them, perhaps, she owed some of the

inspiration for her most famous rôle in "The Swan," to the music of Saint-Saëns, which is included among the Divertissements of her present programme. It was arranged to begin the season with Tchaikowski's one-act ballet, "Snowflakes," and Glazounow's "Amarilla," both arranged by M. Ivan Clusine. The Divertissements comprise a Greek Dance, by Brahms; "Pierrot," by Dvorák; "Voices of Spring," by Strauss; "Anitra's Dance," by Grieg; a Moment Musical, by Schubert; and a Syrian Dance, by Saint-Saëns.

BOOKS OF THE DAY

By E. B. OSBORN.

MRS. HUMPHRY WARD was the last of the Victorian novelists. She was as conscious as George Eliot was—as none of the young novelists are to-day—of the tremendous gulf that separates action from thought and passionate longing or yielding languor from guilt and its inevitable consequences. She felt in her very soul that the results of human deeds



SPEAKER ON REASONS FOR THE HIGH COST OF PAPER:
MR. STANLEY COUSINS.

Mr. Cousins is one of the biggest factors in the paper trade of England. On his fiftieth birthday, last week, he was entertained at a complimentary luncheon given by members of the paper trade, in the Connaught Rooms, with Lord Burnham in the chair, supported by Lord Riddell, Mr. Verney, Sir Frank Newnes, Sir Campbell Stewart, Sir Howard Spicer, and some two hundred other guests. The occasion was marked by the presentation of a beautiful tea and coffee service. In the course of his speech, Mr. Cousins said: "Owing to the war, we now come up against a world shortage, which is likely to last for some time, because, as far as I can see, as quickly as pulp mills are put down, or should be, the world demand for paper will be increased. Consequently, unless we go ahead with pulp propositions speedily, the price is bound to keep up, and I may say even go higher, but I hope not. Take to-day. The present quotations average just seven times pre-war prices for pulps alone (an advance of 600 per cent.), leaving out the question of all other extra costs in the manufacture of paper, such as coal, wages, transport, etc.—in fact, everything we use. Personally, I cannot agree that this 600 per cent. is justified. But, of course, whilst the demand exceeds the supply, there is no telling to what height it will go. But, if suppliers of raw material would be satisfied with a very handsome and substantial profit per ton, they could put their goods in at anything between four—four-and-a-half times pre-war prices, which would then save this industry on raw materials alone, exclusive of that supplied by our colonies, a sum of nearly £12,000,000 per annum, taking 1913 year as a basic year for imports, which is a very fair sample. Do we realise what this means when capitalised? It approaches £230,000,000, and this is the difference that is represented by a fair price and present-day quotations, and that is the amount this means when we come to present-day prices, but what the price of paper will be then I tremble to think. Surely we cannot, and I question if the Government will, allow this state of things to continue. It is in the paper manufacturers' interest to supply paper at low prices because it is output we look for, but it is impossible for them to assist consumers with low prices when the raw materials are sky-high, as at present."—[Photograph by Elliott and Fry.]

disclose a Nemesis mightier and more leaden of foot than anything from without that men call destiny. Thus there is always in her books—even in the later ones which represent a somewhat pathetic effort to show her sympathy with a new generation—an atmosphere of doom, through which her characters are borne by the driving power of their own works and words, in spite of beautiful but ineffectual intentions, to some happy or unhappy conclusion. Adam Bede's final reflection: "That's what makes the blackness of it . . . it can never be undone," might be taken as the moral of all her psychological dramas. Like nearly all the Victorian novelists, she is mainly concerned with that surface of life which is called conduct; character, not the personality that forms it, was for her the engrossing theme; she made little or no use of the new weapons of analysis, such as the Freudian theory of dreams, which are so deftly employed by our younger novelists to show how the sub-conscious motives of the "under-man" really dominate the lives of human beings. Human nature in action may be compared with the celluloid ball which bobs up and down on a jet of water at the end of a rifle gallery—at which Chance and Change and other high gods take pot-shots from time to time. Granted this

similitude, Mrs. Humphry Ward was chiefly interested in the form and composition of the bubble of human life and its never-ending movements. But the young novelists, who take their craft seriously, are mainly intrigued by the play of forces in the jet of water.

As she accepted the philosophical theory of a block-universe, so Mrs. Humphry Ward wrote as if a certain social bloc, almost all-powerful right up to the close of the pre-war days, was the only England that really mattered. It has been said that she lived, thought and felt, at any rate as novelist, in a world entirely populated by Arnolds and Lytteltons—intellectual aristocrats, evolved out of the established and enriched middle-class. That world has gone by; and it is well it should be so, for its members never fully realised that their bright microcosm, in which every moral and intellectual luxury could be enjoyed, was held in place by the bowed shoulders of inarticulate and grimy Caryatides—the toiling millions whose bodies and souls were distorted and besmirched by doing the dirty work of civilisation. The vast and dismal underworld of poverty, which we now hope to abolish, is seldom seen in Mrs. Humphry Ward's most famous stories. The woman of affairs, however, as distinguished from the novelist, recognised her individual indebtedness to the toiling millions and tried to repay it in many ways, not being content with a mere admission of the Radical principle that—

All Humanity doth owe a debt
To all Humanity until the end.

The work she did for the establishment of Play Centres, which are now to be found in all our great centres of population, was invaluable. It has rescued myriads of young lives from the sorry-go-round of dark, dank streets and given them opportunities for the organised play in warm and well-lighted rooms which is as vital a part of education as any school-work. And during the war years she served the nation both wisely and well; her "England's Effort," for example, probably did more than any other work of propaganda to bring home to the American people the tremendous nature of our sacrifices for victory and the genius for organisation we have shown.

Her earlier novels, especially "Robert Elsmere," will always be read as contributions to the intimate history of the late-Victorian period on its intellectual and social side. Those which are to some extent *romans à clef* (for example, the pathetic story in which the chief character seems to have been suggested by memories of the first fairy-like wife of the late Alfred Lyttelton) will no doubt possess for posterity a more human appeal. Her literary craftsmanship will always be admired, for no latter-day novelist has been more successful in conveying the beauty of English landscape as memorial in brief descriptions. Her last novel, "HARVEST" (W. Collins Sons; 7s. 6d. net), has not the power and significance of her earlier stories. But the deft, assured style is there, even when she attempts the analysis of sub-conscious motive in the ultra-modern manner. Her faculty of story-telling—beyond all question she possessed that indefinable gift—carries the reader on to the end, and for the rest we can say of this, as of all her other books: *Il y a toujours la manière.*

Yet this novel, in spite of its inexplicable heroine and unconditioned catastrophe, is so essentially Victorian that I have to approach the newest manifestations of the new spirit in fiction by a ladder of half and quarter-Victorians, so to speak. "SHUTTERED DOORS" (John Lane; 7s. net), by Mrs. William Hicks Beach, is a profound study of county people, which has something of the groping power and perplexed splendour of "John Inglesant." It is modern in that it recognises the existence of a "baffling joy" within the strict limitations of the Law of Life. "MISER'S MONEY" (Heinemann; 7s. 6d. net), by Eden Phillpotts, is one of those exhaustive, and to me rather exhausting, monographs on the daily life of a family of farmers and petty tradesmen which remind one of Academy

pictures of still life.

The moral, if any, is that the family is the social unit—a truism which will have to be rediscovered some day by the social reformers if the Western democracies are not to be reduced to shifting dust-heaps of sheer individuality. "THE CHEATS" (W. Collins' Sons; 7s. 6d. net) by Marjorie Bowen, is a careful drama of disillusionment in which a legitimate son of Charles II., unknown to the historians, is cured of the green-sickness called ambition and finds his true vocation as a priest, a voyager in the ocean of the divine. And in "THE KENTUCKY WARBLER" (Eveleigh Nash; 6s. net), by James Lane Allen, the evolution of character is once more depicted in accordance with late-Victorian rules (the American novel is as much behind the times as the American short story is ahead of them!) but with an originality of setting and freshness of style which makes it the most delightful of ethical fantasies.

So, by easy stages, one descends or ascends, whichever you please, to examples of the ultra-modern novel of motive. Every novel, as Mr. Joseph Conrad admits, contains an element of autobiography. But there is an excess of that element in "THE BLACK CURTAIN" (Chapman and Hall; 7s. 6d. net), by Douglas Goldring, in which this author once more condemns the *obscurité sauvage et ivre* of war, forgetting that it is only in war-time that his interesting "under-man" gets a chance of showing his spots in the daylight. I am a bit tired of these young novelists who stand in the by-ways out of Sinister Street and sell piping-hot fragments of their psychological careers as chestnuts are sold off a barrow. "JULIET" (Philip Allan; 7s. net), by V. Y. Hewson, is a much more

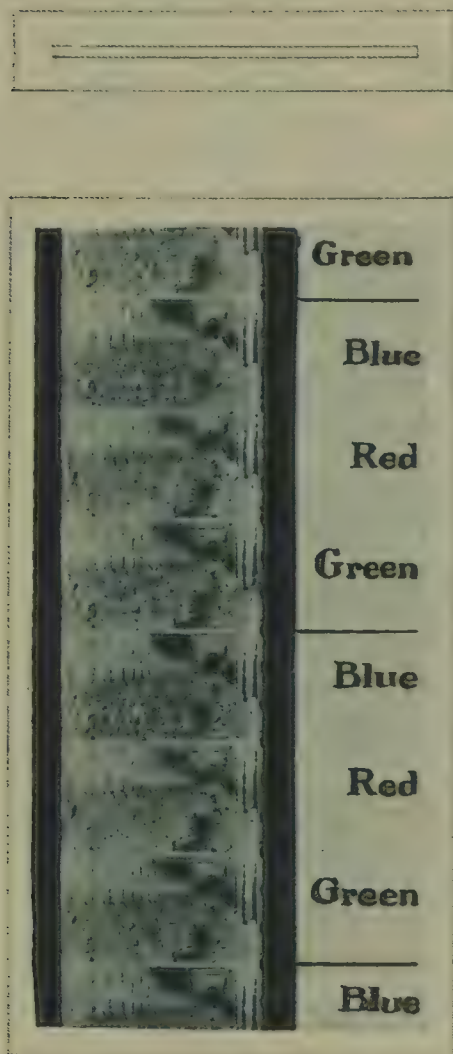


AUTHOR OF "THE TRUTH ABOUT THE RUSSIAN DANCERS," AND "MARY ROSE," THE NEW PLAY TO BE PRODUCED AT THE HAYMARKET THEATRE: SIR JAMES BARRIE.

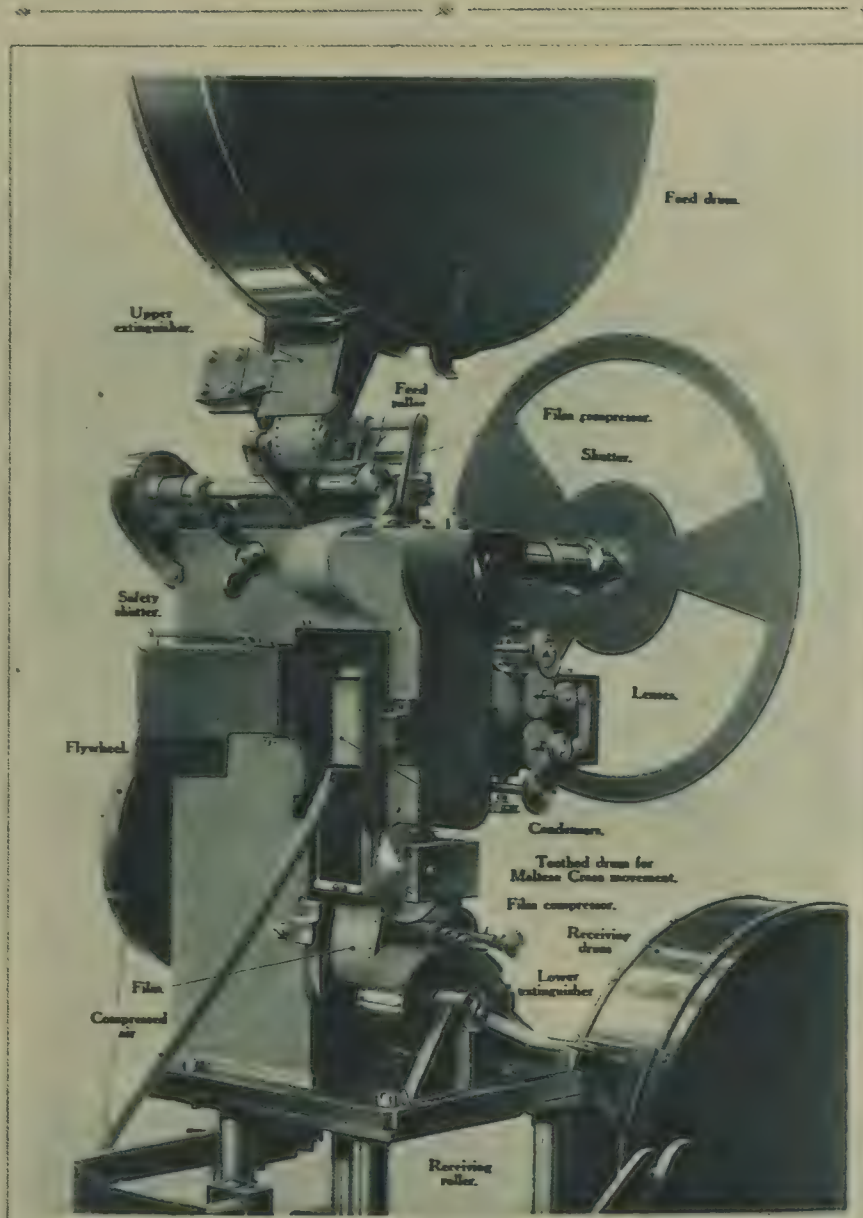
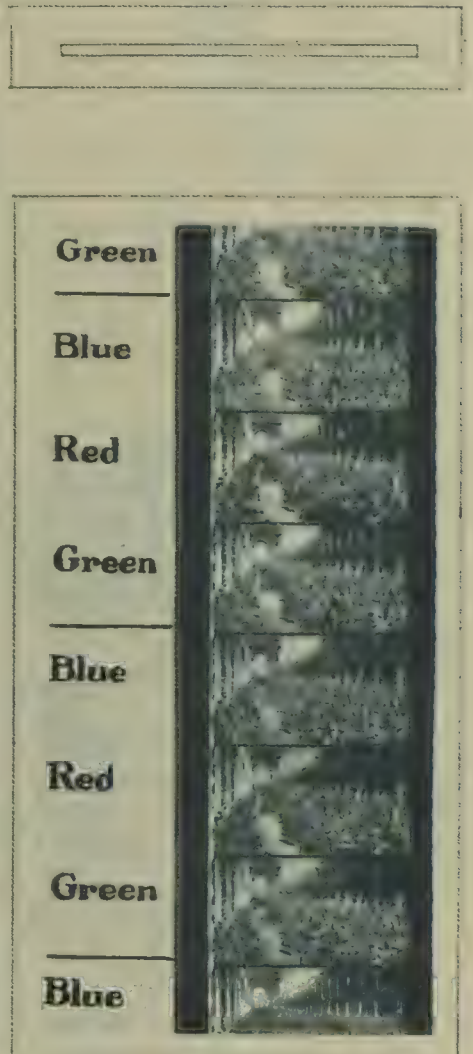
Sir James Barrie's new play, "Mary Rose," is due for production at the Haymarket, on April 22. The cast includes: Miss Fay Compton, in the name-part, Mr. Robert Loraine, Miss Mary Jerrold, Miss Jean Cadell, and Messrs. Norman Forbes, Arthur Whitby, and Ernest Thesiger.—[Photograph by Beresford.]

intriguing example, being a strong and subtle analysis of the moods of the polyandrous woman, whose joyous and irresponsible spirit is torn between the ardour of passion and the desire still to be unpossessed or at any rate unowned. In the end she has to ask to be owned—a proof that the authoress has faced the harsh realities which the female of the species may not evade.

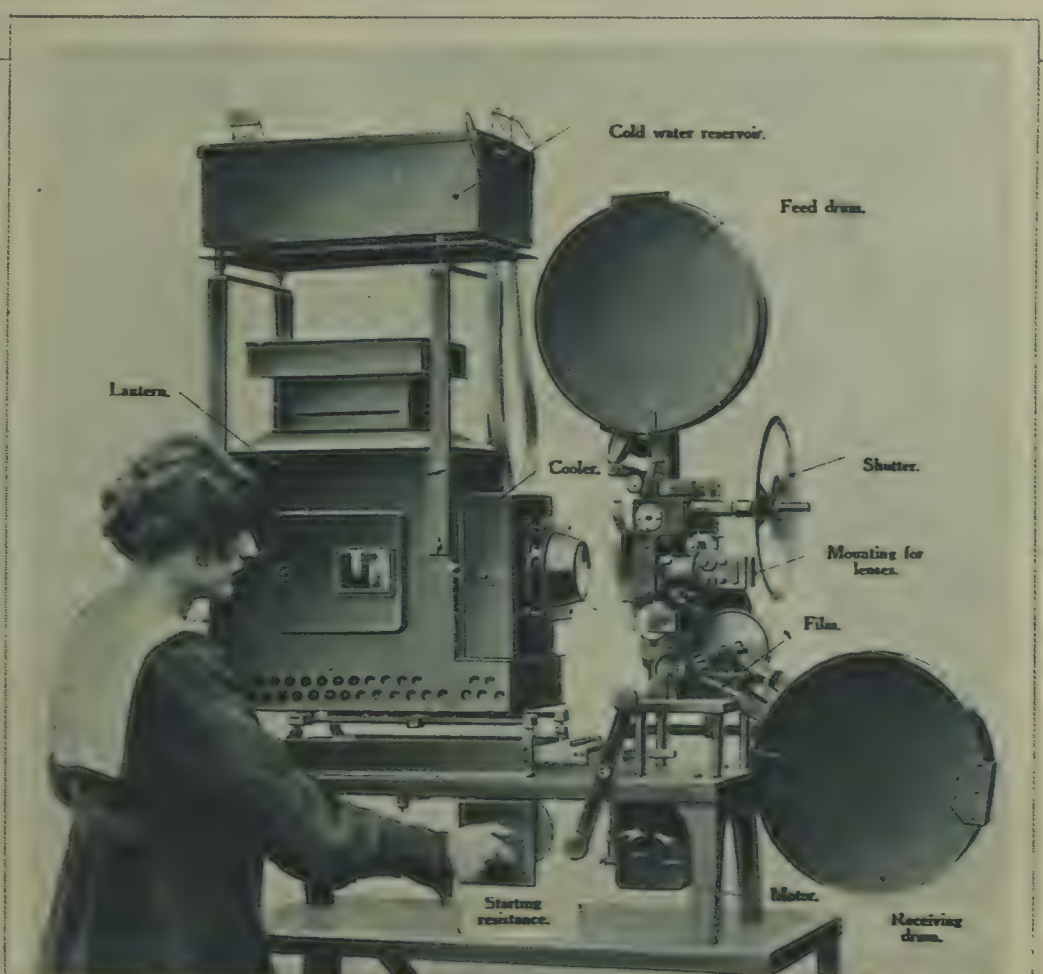
THE NEW NATURAL-COLOUR CINEMATOGRAPHY: WONDERS OF SCIENCE.



THE NEGATIVE FILM.

FOR SHOWING FILM-PICTURES IN NATURAL COLOURS:
DETAILS OF THE PROJECTION APPARATUS.

THE POSITIVE FILM.

HOW SUBJECTS ARE CINEMATOGRAPHED IN NATURAL
COLOURS: THE CAMERA.HOW NATURAL-COLOUR FILMS ARE THROWN ON THE SCREEN:
DETAILS OF THE COMPLETE PROJECTOR.

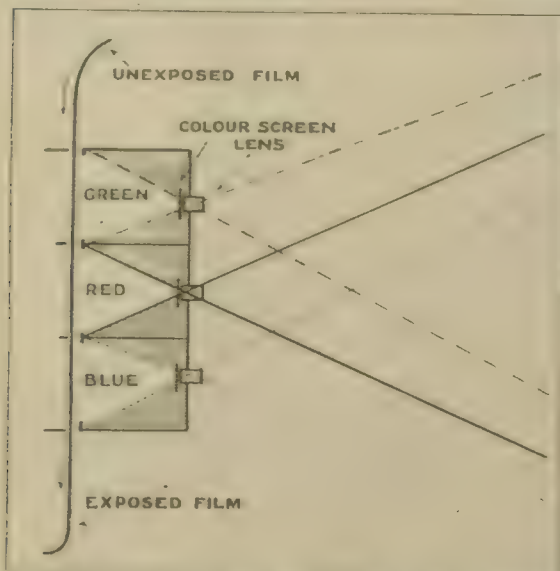
The mysteries of cinematography are of a highly technical nature. We accordingly give, on another page, an explanatory article written in popular language, describing the apparatus shown in our illustrations and the general principles of the latest system of natural-colour cinematography. This, as he points out, has been developed by M. Gaumont from the original invention of Messrs. Smith and Urban. Whereas they obtained satisfactory results by a two-colour process, he has succeeded in using the three colours required to complete the spectrum. On a third page we reproduce in colour

an example of this new process. Regarding the mechanism shown above, our article says: "The apparatus for taking the views is composed of three dark chambers as close to one another as possible, in order that the three lenses should take the same view at angles not differing excessively from one another." Again, for projection purposes: "The lenses are mounted one above the other so that the centre one (red) remains a fixture. The one above (green) and the lower one (blue) may be displaced vertically or horizontally, until confusion of colours, or inaccurate super-position, is eliminated."

Cinematography in Natural Colours.

THE problem of photographing and projecting animate subjects in their natural colours was originally solved by Messrs. G. Albert Smith and Charles Urban, who cleverly produced the desired effect by taking the photographs through a special type of shutter combined with two colour-screens—one an orange red, the other a bluish green. The subject has now been carried a stage further by M. Gaumont, who in 1919 solved the problem of taking moving pictures by a three-colour process, which should reproduce all colours of the spectrum to which the human eye is sensitive.

In order to understand clearly some of the greater difficulties which had to be solved, it should be explained that the moving subjects are recorded on the ordinary non-colour cinema film at the rate of about sixteen separate pictures per second, and are generally shown to the audience at that speed. When being shown, the film is drawn by mechanism from an overhead spool, and on its way to the receiving spool passes an aperture, termed the "Gate," where light passes through the film and ultimately reaches the viewing-screen. The essential parts of the projection-lantern consist of the electric arc light, which passes through a condenser and evenly illuminates each picture of the film; the Gate; and the lens, in front of which is a rotating shutter. Now the film is drawn past the Gate by a series of jerks, and not continuously, as some may imagine. What actually happens is that when one of the "sixteen pictures per second" is at the Gate, the



SECTIONAL DIAGRAM SHOWING HOW THE COLOUR VALUES, AS SELECTED BY EACH LENS AND COLOUR-SCREEN, REACH THE FILM DURING EXPOSURE.

opening in the rotating shutter is in a position which allows the photographic image to reach the viewing-screen. During the shutter's revolution, an opaque sector passes the gate, stopping the light, and at this moment the next picture is drawn into position ready to cast its image on the screen directly the open shutter comes again into the necessary position.

It will be understood, therefore, that when viewing a cinema film the animated effect is produced by observing sixteen separate pictures per second, and by not observing the sixteen dark periods during which the separate pictures are changed in sequence. Hence the continuity of movement, as seen by the audience.

In the two-colour method, only one film is used, but the pictures are photographed, and also projected on to the screen, at the rate of thirty-two exposures per second. The series of exposures is made alternately through the two colour screens—first picture, orange-red screen; second picture, bluish-green screen—and so on throughout the length of film. The latter in itself shows no actual colours, but only the relative values in monochrome. For instance, a red object in the field of view will not affect the particular section of film exposed through the green screen, and *vice versa*. When the picture is thrown on to the cinema screen, the alternating relative values are projected through two colour-screens, which are similar to the two screens used, when taking the original negative film. The extra rapidity with which the pictures follow each other results in a blending of many of the spectrum colours, and a satisfying effect is produced in the human brain by what is known as the "persistence of vision"—i.e., before one has time to forget, say, a blue colour, the red appears, and both seem to amalgamate at the same moment.

Since the difficulties bearing upon two-colour cinematography have been successfully dealt with, it might be thought that the addition of a third colour, to complete the spectrum colours, would be an easy way of obtaining the ideal colour film. But the mechanical and optical difficulties presented great obstacles until M. Gaumont hit upon his ideas, which are illustrated here and on other pages of this issue.

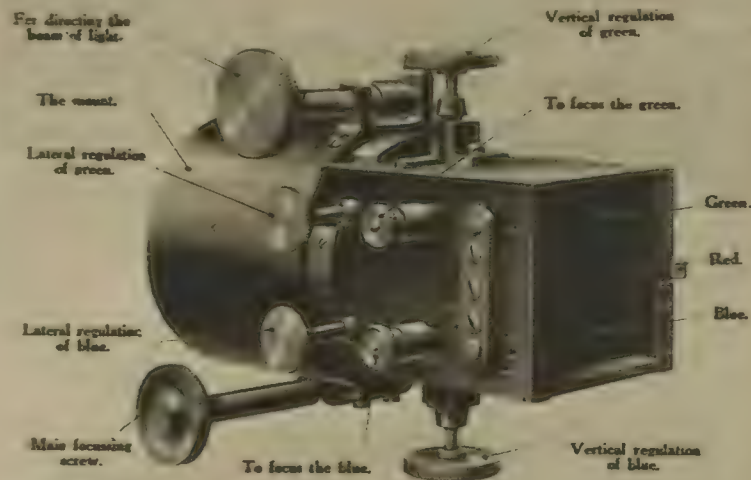
In three-colour cinematography it was at first thought to project at one and the same time three pictures, and to repeat the fact sixteen times per second—i.e., forty eight pictures per second. To set such a strip of film in motion at thrice the normal velocity would result in frequent tearing, and would call for a very high degree of perfection of the rapidly moving mechanism. Consequently, it was necessary to be content with double the normal speed by reducing by about one-third the height of each image.

The apparatus for taking the views is composed of three dark chambers as close to each other as possible, in order that the three lenses should take the same view at angles not differing excessively from one another. The difference in each field of view could not be a very large one, since each element of a film of this kind measures only fourteen millimetres in height, or a total height of about one and five-eighths inches for the three elements. At the back of the three chambers sufficient of the film is exposed at each partial revolution of the shutter to enable the three super-imposed and similar images to be recorded on the film at the same moment. In order to obtain the correct rendering of the colour values in monochrome on the film, each dark chamber receives light rays of a different nature from the rays received in either of its companion chambers. Each chamber receives its own particular light rays from one of the three lenses, each of which is fitted with a translucent disc, coloured blue, red, and green respectively. At the moment of exposure, the chamber receiving light passed from a lens fitted with a blue filter will cease to receive any but blue rays; the red filter only passes red rays; and the green filter nothing but green rays.

Having obtained the negative film, a positive film is printed from it and the subject is now ready for the projection apparatus. As already explained, the film itself is not coloured. Therefore, to portray in colour the relative values in monochrome, it is necessary for the light rays to pass through three coloured screens similar to those used when taking the photographs. The three fundamental colours thus projected reproduce in their fusion all colour shades of the subject. The projection apparatus is constituted as follows: The light rays, after penetrating the three elements of the film, pass through the three colour-screens, then through the lenses until they reach the viewing-screen. Each bunch of rays is directed on to exactly the same area, and should become super-imposed with precision on the viewing screen.

The difficulty successfully overcome by M. Gaumont and his collaborators is of interest to examine. However great may be the precision with which the moving subject is recorded, however minute the care taken in manufacturing films, an infinitesimal displacement of one or other of the three colours caused by a badly-adjusted lens or the minute expansion or contraction of

the celluloid film, etc., may result in a false rendering of the subject on the screen. The fraction of a millimetre out on the part of either of the three film elements will be enormously exaggerated by the enlargement shown on the viewing-screen, thereby confusing the colours, and depriving the picture of its proper sharpness. The lenses are, therefore, mounted in such a manner that the centre one (red) remains a fixture. The one above (green) and the lower one (blue) may be displaced vertically or horizontally by hand mechanism, until



THE APPARATUS CONTAINING THREE LENSES AND COLOUR-SCREENS, SHOWING THE ADJUSTMENTS NECESSARY FOR OBTAINING CORRECT SUPER-IMPOSITION OF THE THREE COLOURS ON THE VIEWING-SCREEN.

all confusion or falsification is entirely eliminated. To whom was this work of correction to be entrusted? The operator relegated to the far end of the hall, shut up in a cabin flooded with light, cannot see perfectly the results obtained on the distant screen. He was at first given a colleague, who sat close to the screen, and telephoned directions to the operator in his cabin—"Your green a bit to the left!" "Lower your blue!" etc. The colleague now possesses a small electrical instrument, directly connected with the mechanism of the lenses, enabling the correction to be made from a distance, even though the cinema operator himself may be unaware of the inaccuracy on the screen.

In conclusion, it may be of interest to note that there is still plenty of scope for inventors to advance the subject of cinematography to even greater perfection and realism. Probably the time may soon arrive when we shall view the moving pictures, not only in their natural colours, but also in stereoscopic relief, and, in addition, be able to hear reproductions of all the actual sounds made whilst the subject was being photographed. Consider the enhanced interest of witnessing a notable event, coloured and in living relief, with the added realism conveyed by hearing the original sounds made at the time—the tramp of soldiers' feet, the cheers, and the bands, with their crescendo-diminuendo effects!



APPARATUS FOR CORRECTING ANY DISPLACEMENT OF THE THREE SUPER-IMPOSED COLOURS ON THE VIEWING-SCREEN.

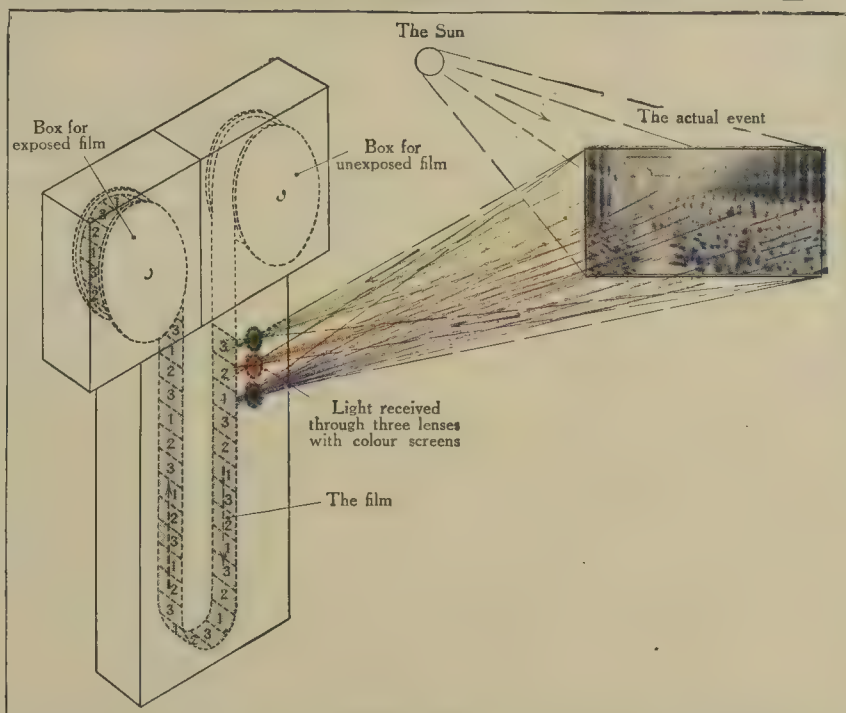
Natural-Colour Cinematography: A New Step to the Perfect Film.



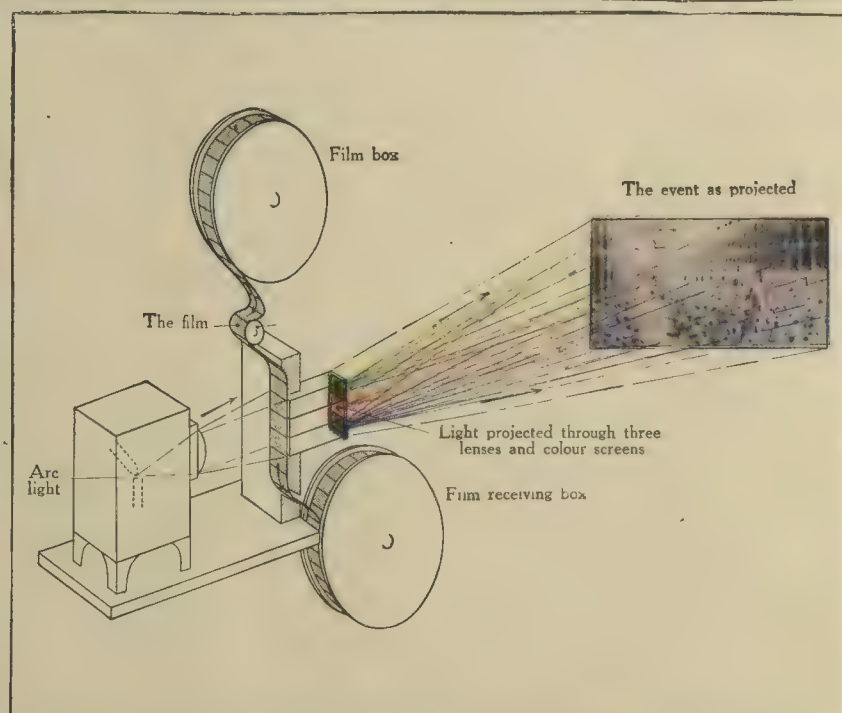
THE SUBJECT TO BE RECORDED IN ITS NATURAL COLOURS BY CINEMATOGRAPHY.

Continued.]

three colour-values is accurately superimposed on the cinema-screen, and the picture of the event appears with its various grades of colour as in nature. The first practical natural-colour moving pictures were introduced by Messrs. Smith and Urban, who, by a clever invention, reproduced the colours by means of two lenses with colour-screens and a special type of rotating shutter, a combination which gave the natural effect. The non-colour cinema film is projected at the rate of sixteen separate pictures per second, a speed which is found to give the proper "life" to the average subject when shown. But in the Smith-Urban type, thirty-two pictures are shown per second, the actual colour-effect being perceived by the audience owing to persistence of vision. In the case of the particular invention shown in our illustrations, where the picture is taken and projected by three separate colours, the speed difficulty and others are got over by projecting the three coloured pictures simultaneously superimposed on the screen, and by reducing by about one-third the height of each image. The picture can thus be run through twice as fast as a non-colour film.



HOW THE NATURAL COLOUR EFFECT REACHES THE FILM.



HOW THE NATURAL COLOURS ARE PROJECTED FOR VIEWING.

ADDITIONAL realism is conveyed to cinema audiences when an event such as that seen in the top illustration is projected with its natural colours. The illustration shows the French troops passing down the Avenue des Champs Élysées, July 14, 1919, during the Victory March, a subject well worthy of record by reason of its historic nature and its strong colour features. Ordinarily, a cinematograph subject is photographed through one lens only, and the picture is shown in monochrome—black and white, although sometimes hand-tinted; but to secure the natural-colour effect it is necessary for the view to reach the cinematograph film by passing through three lenses, each of which is fitted with a special colour-screen—green, red, and blue respectively. The film is sensitive to the value of these colours in sequence, although the film itself does not appear coloured. For instance, the section of film impinged upon by blue light does not receive red or green light; the red section does not receive blue or green, and the green section is not affected by red or blue. From the negative film so taken, a positive film is made, and when projected through the lantern, which also has three lenses with similar colour-screens, each series of the

[Continued above.]



THE EVENT IN ITS NATURAL COLOURS SEEN BY THE CINEMA AUDIENCE.

The perfect film might be said to be the representation of movement in the natural colours of life, in stereoscopic relief, accompanied by the natural sounds of life, including the voices of the figures appearing on the screen. At present most films shown in ordinary cinema theatres lack both colour and sound, but probably the general inclusion of these elements is only a matter of time and the full development of apparatus already in the experimental stage. We illustrated, in our issue for January 10, 1920, a new camera

for the simultaneous recording of movement and sound. In this number we show another invention, for taking films by natural-colour cinematography. When the two devices can be synchronised and harmonised, we may expect the perfect film. An article on a previous page explains the scientific principles and technical processes of the natural-colour cinematograph, and on another page are some further illustrations of the subject. Additional notes are given above.

FILMING A NOVEL IN A BRITISH CINEMATOGRAPH STUDIO: ONE ACTRESS IN A DUAL RÔLE.

FROM THE PAINTING BY CHARLES PEAR, R.O.I.



A CHALLENGE TO THE AMERICAN MONOPOLY IN PICTURE PLAYS: FILMING MISS ALMA TAYLOR IN A SCENE FROM "ANNA THE ADVENTURESS," AT THE HEPWORTH STUDIO.

In the past, America has had a monopoly to the extent of 90 per cent. as regards the production and exhibition of cinematograph films in Great Britain. Now the Americans have strong competitors in British firms, notably the Hepworth Manufacturing Company, Ltd., who are making a strenuous effort to supply the public with films based on stories written by well-known British authors. Our illustration shows a typical scene at the Hepworth Studio at Walton-on-Thames. The well-known cinema actress

Miss Alma Taylor is being photographed in part of the scene in which she acts the dual rôle of the twin sisters, Anna and Annabel Pellissier, from Mr. E. Phillips Oppenheim's novel, "Anna the Adventuress." By a clever contrivance invented by Mr. Hepworth, the film, when completed, will show Anna and Annabel (both played by Miss Alma Taylor) in conversation together. The illustration is also interesting as showing the method of taking interior scenes in a film studio.—[Drawing Copyrighted in the United States and Canada]

Glorious Hair

THE desire of any woman, no matter whether she be plain or pretty, is to possess an abundance of beautiful hair, and she who possesses it knows the secret satisfaction of having a gift which can be relied on to inspire general admiration.

The life, lustre and strength of the hair depend on the regular use of a really good shampoo.

Stallax

is undoubtedly the simplest and best shampoo. Its delicious foaming lather not only cleanses the hair thoroughly, but produces that luxuriant burnished sheen that is so admired. The hair dries quickly, and though beautifully soft it is quite manageable.

All good chemists supply Stallax in $\frac{1}{4}$ -lb. packages, sufficient for **25** shampoos.



THE WORLD OF THE THEATRE.

By J. T. GREIN.

ONCE a year it becomes manifest that yonder in Gower Street, where in modest housing flourishes Sir Herbert Tree's foundation, the Academy of Dramatic Art, good work is done for the stage. Under Mr. Kenneth Barnes's able direction, fortified by the active assistance of some of the leaders of the dramatic profession, young material is carefully prepared for its coming career. Experienced actors produce the plays, teachers in elocution foster voice and pronunciation, Louis D'Egville teaches dancing, and latterly Miss Enid Rose initiates the student in the delicate art of eloquence in gesture—the Delsarte method, which is at length acknowledged as one of the most effective helpmates in the formation of budding actors. For all too often our actors when they have nothing to say remain listless listeners, forgetful of the fact that expressive silence fills the picture, intensifies the words of the speaker. Coquelin, who was the greatest of teachers, often used to say, "Don't forget, my children, that when you have nothing to say you are still acting, for the effect on the audience is dependent on the impression conveyed by you"—golden words indeed, which every actor should remember.

Now, the main feature of the recent public performance of the students at the St. James's Theatre was their better understanding of modern work than of Shakespeare. For, truth to tell, the scene from "Twelfth Night" was monotonous to the degree of dullness. It was not so much a question of diction as of penetration. The young actors seemed petrified by the rhythm; it stifled their movements and their sense of humour; they would, like Malvolio, try to be formal, and became stiff; they tried, like the Clown, to be jocular, and they grew merely facetious. By way of contrast, in "The Amazons" of our Master. Pinero (who, I feel confident, will not take it amiss if I say that the play dates), the students were heart and soul in the game. Of course, one or two were too young for their parts—a blessed fault which time will remedy—but all let themselves go, and in Jane Amstel the judges rightly discovered a new actress of talent who by temperament and personality promises well. She earned the medal, and well was it bestowed.

In the French play, "Dead-Heat," the judges went a little astray. They should have medalled the one whose pronunciation was the least Britannic—Miss Dorothy Bayliss. With closed eyes one could have imagined that she was French, so well did she master

the accent. But they elected to choose another young artist—probably because she was more French in gesture and appearance. Wherefore the question arises: Why is the French play given? To prove that English students can transform themselves into French characters, or that they speak the foreign language well? As it is, the French part of the programme is a *tour de force*, and as such a credit to the teacher. Mlle. Gachet.

After charming dances, notably a "Coon quartette" of great nimbleness and humour, came Maeterlinck's



A GREAT SUCCESS AT THE HAYMARKET:
MISS SYDNEY FAIRBROTHER AS MRS. BADGER
IN "THE YOUNG PERSON IN PINK."

Miss Sydney Fairbrother's deliciously comic acting as a sham "clergyman's widow" and second-hand clothes dealer is the feature of Miss Jennings' new comedy, "The Young Person in Pink." It will shortly move to another theatre, as Sir James Barrie's new play is to be produced at the Haymarket on April 22.

Photograph by Foulsham and Banfield, Ltd.

"Interior." In this the main part is acted in silence, and the chorus is played in front of the room where sadness comes to overwhelm domestic happiness. Here a mistake was made. The old man and the stranger who foreshadow the approaching tragedy were interpreted by girls, and neither of them conveyed age or mystery. On the other hand, the Delsartian silence spoke volumes. Real was the happiness of the interior, real their grief: here was the difference between film and live actors. There was no excess of motion, no propelling of incidents, no artifice whatsoever. One could have called it a "still-life" in animation, so measured, so feeling, so everyday-like it was.

The programme concluded with a new sketch by Miss Jennings, an artificial little play well performed, and on the whole we came away with admiration for the work of the Academy. For it must be remembered that as yet the students have to rehearse merely in a cramped little stage of a converted drawing-room, which means great individual effort when they act on a large stage like the St. James's. There is a charming theatre attached to Gower Street. But it is still unfinished and unequipped, for want of funds. Here there is a great chance for a lover of the stage to lend a liberal hand. A theatre—a real theatre of their own—would be a godsend to the students, and for their teachers it would mean half the battle. For the sense of proportion—one of the most important qualifications of the actor—can only be cultivated on a stage where there is room for gesture and free circulation.

A bracing north-western breeze from Hampstead Garden Suburb quickens the sluggish pulse of theatrical London. There are enthusiasts in Hampstead, and they mean business, with small means, great ideas, and, apparently, the support of well-known playwrights.

They do not affect sham modesty, except in means and ways. So far, £80 has been collected, and for but thirty pieces of silver per annum you are entitled to enjoy all the revels. Nor will they be selfish, as one of the energetic promoters, Mr. S. W. Bishop, writes: "Our object is not only to do things ourselves, but to give opportunities for other societies to get an audience. The Arts League of Service are opening their new tour up here with a first performance, and we are accepting all financial responsibility." So here are two combinations—that will, at any rate as far as the actors are concerned bring new talent to light; and the first programme—Yeats, Brighouse, Lady Gregory, and a ballet by Margaret Morris—indicates both catholicity of taste as well as discrimination. Anon will follow work of more ambitious compass, from Shakespeare to Chesterton, from Musset to Rostand and Stevenson, from Schnitzler to Benrimo.

But that is not all. Hampstead has its Heath and no finer open-air theatre can be imagined than this summit of London. Here the fine art of pageantry, awakened from its war slumbers, will flourish in foliage, azure, and clouds; and the first pageant will be one by Cyril Kelsey and Percy Meadows, whose work, if I remember well, was the winner in the competition judged by Granville Barker. Now, pageants mean people and costumes. There is no dearth of the former—rely on Hampstead's allegiance and time-honoured ambition (does it not boast of a splendid Conservatoire all its own?). But costumes are a matter of economic importance—indeed, I can speak by the card, costumes and scenery are the rock on which splits so much individual ambition. The Hampsteaders have solved that knotty problem. For scenery they have the aid of nature; and, indoors, curtains will satisfy all their requirements. But the costumes, with the help of feminine enthusiasts, they will make themselves, and they appeal to all who can swing the needle to lend a helping hand. Next year there will be an All-Hampstead Pageant—a competition in which no one but denizens of the borough may co-operate. With such promises, with achievement in sight, with a prosperous community welcoming their effort, "The Play and Pageant Union" may well live up to its motto: "We would rather do a good thing moderately than a poor thing excellently." That is the kind of "Excelsior" which stimulates and I enjoin my readers to write to the Secretary, Mrs. Bishop, 27, Asmundo Hill, N.W., for the dainty first number of the *Play and Pageant News*, which contains the full plan of an explicit campaign of progress.



A GREAT SUCCESS AT THE GAIETY: MISS EVELYN LAYE AS BESSIE BRENT IN "THE SHOP GIRL."

Miss Evelyn Laye, the Gaiety's latest, and charming, leading lady, proves herself a worthy successor to Miss Ellaline Terriss in the revival of "The Shop Girl," first produced in 1894. Miss Laye plays the part of the shop girl found to be a missing heiress. She sings, acts, and dances delightfully.

Photograph by Malcolm Arbuthnot.



A GREAT SUCCESS AT THE EMPIRE: MISS EDITH DAY AS IRENE O'DARE IN "IRENE."

No American actress has made a more striking success on her first appearance in London than has Miss Edith Day as the heroine of "Irene," produced on April 7 at the Empire. Her acting, singing, and dancing were equally delightful, with the added charm of personality. She created the part at the Vanderbilt Theatre, New York.—[Photograph by Campbell Studios, New York.]

ETRUSCAN HELMETS AND SCULPTURE: DISCOVERIES NEAR FLORENCE.

PHOTOGRAPHS BY PROFESSOR F. HALBHERR.



IN AN ANCIENT ETRUSCAN NECROPOLIS AT CASTELLINA: EXCAVATING TOMBS.



FORERUNNERS OF THE "TIN HAT": ETRUSCAN BRONZE HELMETS FOUND IN THE CITADEL OF VETULONIA.

ETRURIA was an empire when Rome was still an insignificant city, and the Romans owed much in their institutions and culture to the Etruscans, especially their respect for women. The Etruscans were finally conquered by the Romans in 283 B.C. In Etruscan tombs have been found pottery, paintings, jewellery, and quantities of gold, silver, and bronze. Tradition ascribes the origin of the race to Lydia, in Asia Minor.



FROM THE ACROPOLIS OF VETULONIA: A DANCING FAUN IN BRONZE.



EARLY ETRUSCAN SCULPTURE: A TERRA-COTTA GROUP OF TWO FEMALE FIGURES FOUND AT VETULONIA.



ANOTHER RECENT ETRUSCAN "FIND" AT VETULONIA: A FRAGMENTARY GROUP OF TERRA-COTTA STATUARY.

Recent excavations at Veii, Vetulonia, and Castellina, in the Chianti Valley, near Florence, have disclosed some remarkable examples of ancient Etruscan sculpture, architecture, and bronze work. We illustrate here some of the principal "finds," from photographs just sent us by Professor F. Halbherr, of Rome. The first shows the excavation of tombs in the recently discovered Etruscan necropolis at Castellina. In the others on the left-hand

page are seen various objects found in the acropolis, or citadel, of Vetulonia, including a bronze statuette, a pair of bronze helmets, and two fragmentary terra-cotta groups. These are of somewhat later date than the life-size statue of Apollo, in painted terra-cotta, shown on the right-hand page. "This statue," writes Professor Halbherr, "is the finest specimen of the Ionic-Etruscan style in ceramic art ever found in Italy. It

[Continued opposite.]

THE FINEST EXAMPLE OF ETRUSCAN CERAMICS FOUND IN ITALY: APOLLO.

PHOTOGRAPH BY PROFESSOR F. HALBHERR.



ATTRIBUTED TO THE ETRUSCAN SCHOOL OF VULCAS—TIME OF TARQUINIUS SUPERBUS (6TH CENTURY B.C.):
A LIFE-SIZE STATUE OF APOLLO IN PAINTED TERRA-COTTA, FOUND AT VEII.

Continued.
belongs to the end of the sixth century B.C., and formed, with some other figures discovered in large fragments, a group of votive offerings dedicated in the chief temple on the Acropolis of Veii, near Rome. The authorities of the Villa Giulia Museum, whither the statues have been transferred, attribute these works to the ancient school of which the Etruscan sculptor Vulcas was the representative in the time of Tarquinius Superbus,

the last King of Rome." Tarquin the Proud was the father of that "false Sextus, who wrought the deed of shame" alluded to in Macaulay's "Lays," celebrating the wars of Rome against the Etruscans under "Lars Porsena of Clusium," with whom the exiled King, Tarquinius Superbus, had taken refuge. The sin of Sextus is also told in Shakespeare's "Rape of Lucrece." Veii was captured by Camillus in 396 B.C.

AMERICA AND THE TRIDENT

A NEW RACE FOR NAVAL SUPREMACY.

By ARCHIBALD HURD.

IF the strength of a fleet may be determined by the number of capital ships of the first class which it possesses, the United States Navy will hold premier place among the navies of the world as soon as the large and costly programme of ship construction now being carried out has been completed. The late Sir William White, Director of Naval Construction at the Admiralty, held that displacement, in association with age, constituted a fairly reliable basis for judging the relative fighting values of ships. If that conclusion be applied to the naval situation which is now developing, we are confronted with changes in the standing of the great navies of the world, the wide-sweeping consequences of which have not yet been appreciated in this country, for it must become apparent that "on paper" the United States will, in the next few years, have supplanted this country as the first Naval Power.

What has happened? In the first place, the fleets of Germany, Austria-Hungary and Russia have ceased to exist; they have been, to all intents and purposes, swept out of existence, leaving only three navies of any consequence in European waters—the French, the Italian, and, greatest of all, the British. Neither France nor Italy has laid down a capital ship for six or seven years, and none of their existing vessels of this type is consequently fully effective. No similar unit has been

taken by the British Naval authorities. When the Armistice was concluded, there were 18 capital ships nominally under construction on the other side of the Atlantic, besides many other units, including 10 scout-cruisers. Very little progress had been made on the scout-cruisers, and of the 12 battle-ships 4 had not then been laid down, though Congress had authorised their construction. Similarly, not one of the 6 battle-cruisers had been begun. In spite of the Armistice, and in spite of President Wilson's formulation of the ideal of a League of Nations, it was determined to continue the construction of all these ships, as well as the destroyers, submarines, and auxiliary vessels contemplated; and Mr. Josephus Daniels, the Secretary of the Navy, even proposed that a large additional programme, providing for 16 more capital ships, should be immediately taken in hand in order that the American Fleet might be placed in a position "second to none." This ambitious project was abandoned; but, in opposition to the policy adopted by the British Admiralty, it was decided to carry to completion all the vessels to which Congress had already assented.

There is a general agreement among the Naval authorities of the world that, in spite of the development of the submarine, and the advent of aircraft—not forgetting the torpedo-carrying aeroplane of high

reserve, and the active forces which are now being maintained—the Atlantic and the Mediterranean Fleets—are composed, in the main, of ships mounting the 15-inch gun, which may be regarded as the standard weapon of the British service in the immediate future. A similar process of elimination will reduce the number of our effective battle-cruisers to three—the *Hood*, the *Renown*, and the *Repulse*, with the *Tiger*, *Princess Royal* and *Lion*, all armed with the 13.5-inch gun, in reserve. In addition, the two Pacific Dominions still retain the 12-inch battle-cruisers, the *Australia* and the *New Zealand*. In these circumstances, the first line of the British Fleet will consist in a few years of ten battle-ships and three battle-cruisers, and no new vessels are being constructed to replace those which must inevitably be written off the effective list.

Naval progress on the other side of the Atlantic, which we in this country watch with interest but without anxiety, provides a remarkable contrast to the policy of severe economy in naval armaments which has been adopted by the British Board of Admiralty. According to the latest return of the Bureau of Construction and Repair of the United States Navy Department, the following capital ships, in addition to 10 scout-cruisers, 109 destroyers, 52 submarines, and



BRITAIN'S NEW £6,000,000 NAVAL GIANT: THE BATTLE-CRUISER H.M.S. "HOOD," THE LARGEST COMPLETED WAR-SHIP IN THE WORLD, ON HER RECENT SPEED TRIALS. H.M.S. "Hood," whose first full-course speed trials took place recently on the Clyde, will remain the largest war-ship in the world until the U.S. "Massachusetts" class of Dreadnoughts come into service in 1921-22. The "Hood" is 860 ft. long (over all), with a displacement of 41,200 tons, and a speed at load draught of 31 knots. Her armament includes 8 15-inch guns. She was begun just before the Battle of Jutland, and after it her design was altered to combine the weight of a battle-ship with the speed of a battle-cruiser, and to increase her armour protection. She was built by Messrs. Brown, of Clydebank, and launched in August 1918. Her designer, Sir E. Tennyson D'Eyncourt, said recently that she is costing £145 per ton of displacement (nearly £6,000,000).

Photograph by Frank and Sons, South Shields.

begun for the British Fleet since the spring of 1916, when the great battle-cruiser—battle-ship, H.M.S. *Hood*, of 41,200 tons displacement, was ordered from Messrs. John Brown and Co., being of nearly twice the displacement of the *Queen Elizabeth* and her sister ships. About the same time three other ships of similar design were laid down, but, when the Armistice came, the Admiralty, urged to a course of economy, decided to break up the incomplete hulls and destroy all the material which had already been prepared for them. There is little doubt that the Naval authorities would have been better advised if they had not taken this decision, since these ships would have afforded employment for a large number of skilled men during industry's transition from the conditions of war to those of peace, and would have resulted in the Royal Navy obtaining in due course valuable accessions of strength. As it is, the labour and material which had been put into these vessels must have represented a complete loss of several million pounds. There is nothing to show for that money, whereas if the construction of the ships had continued we should not have been face to face in a few years' time with a naval situation which will certainly not conduce to the maintenance of the prestige of the British people by sea, and will deal a blow at our national pride, which is more concerned with the strength of the British Fleet than with anything else. The Admiralty acted with the best possible intention, wishing to give a lead in the reduction of naval armaments, and at the same time to convince British tax-payers that it was doing all in its power to cut down the Navy Votes.

The action of the Navy Department of the United States provides a remarkable contrast to the steps

speed—the capital ship is not dead. In that conclusion, the Japanese and Americans are in agreement with the British Board of Admiralty. "In our opinion," the Admiralty has announced, "the capital ship remains the unit on which sea-power is built up. So far from the late war having shown that the capital ship is doomed, it has, on the contrary, proved," it is definitely asserted, "the necessity for the type. . . . The past history of this question must be taken into account; many times has the doom of the battle-ship been pronounced. History has shown that the introduction of a type to destroy the capital ship has been quickly followed by the evolution of counter-measures which sustain its power."

There is also a consensus of opinion that capital ships carrying 12-inch guns, or guns of lower calibre, can no longer be regarded as effective fighting units. That explains the recent action of the Admiralty in striking off the effective list the 4 battle-ships *Agincourt*, *Bellerophon*, *Dreadnought*, and *Superb*, as well as the 2 battle-cruisers *Inflexible* and *Indomitable*. The British Fleet of the post-war period consists exclusively of ships mounting 13.5-inch guns, or guns of even greater power, such as the 15-inch guns carried in the 5 *Queen Elizabeths* and 5 *Royal Sovereigns*, and in the *Renown* and *Repulse* and the recently completed *Hood*. As a result of this policy, the British Fleet has already been reduced to an effective strength of 23 battle-ships. Twelve of these are armed with the 13.5-inch gun, and one—the *Canada*—with the 14-inch gun, and it requires no gift of prophecy to foretell that within three or four years these vessels will be regarded as obsolescent, although not obsolete. Many of them have, indeed, already been placed in

a large number of auxiliary vessels, are being pressed to completion.

BATTLE-SHIPS.			
	TONS.	KNOTS.	ARMAMENT.
Indiana - -	43,200	23	12 16-in., 16 6-in.
Iowa - -			
Massachusetts -			
Montana - -			
North Carolina -			
South Dakota -	32,000	21	8 16-in., 14 5-in.
West Virginia -			
Washington -			
Maryland - -			
Colorado - -			
California - -	32,000	21	12 14-in., 14 5-in.
Tennessee - -			
BATTLE-CRUISERS.			
Lexington - -	40,000 (about)	35	8 16-in., 14 5-in.
Constellation -			
Saratoga - -			
Ranger - -			
Constitution -			
United States -			

When these capital ships have been completed, in vessels of the first class the United States Navy will take rank above the British Navy.

It would, however, be a mistake to rush to the conclusion that the activity which is being exhibited by the United States at this juncture is well advised. It is probable that three or four years hence, when all the American capital ships are completed, the naval authorities of the world, having thoroughly digested the lessons of the war, will have reached the conclusion that ships like those now being built in American yards are no longer fully effective. The Admiralty has let it be known that while it is convinced that the battle-

[Continued on page 674]

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RIVIERA FÊTES FOR THE FRENCH PRESIDENT: AT NICE AND CANNES.

PHOTOGRAPHS BY RIZZO, TRAMPUS, AND TOPICAL.



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FOR THE FIRST TIME SINCE THE WAR: THE GYMNASTIC FÊTE ON THE RACECOURSE AT NICE.



HELD DURING THE VISIT OF PRESIDENT DESCHANEL TO THE RIVIERA: THE BATTLE OF FLOWERS AT CANNES ON APRIL 6—CARS IN THE PROCESSION; AND A YOUTHFUL "BOMBER."



THE BATTLE OF FLOWERS AT NICE: A PICTURESQUE VEHICLE DECORATED IN THE SAME FLOWERS THROUGHOUT.



THE BATTLE OF FLOWERS AT NICE: A PROCESSION OF DECORATED MOTOR-CARS UNDER THE TREES.

President Deschanel's visit to the Riviera was the occasion for many festivities. Nice was elaborately decorated, and on the racecourse was held the 42nd Federal Gymnastic Fête, an annual event of the French Gymnastic Societies, which had been in abeyance since the war began. These societies, which number 400,000 members, are of great importance in French athletics. The President said in a speech: "Now more than ever France, with reduced military service, will have need of you." At the Nice fête he was

attended by a guard of honour of young girls in the costumes of Nice and Alsace-Lorraine. He arranged also to visit Cannes for the Battle of Flowers on April 6, Mentone, Monaco, and Antibes, to inaugurate the fine new Stadium there. Among other distinguished visitors to the Riviera this season will be the King of Sweden. The Grand Duke Nicholas of Russia, uncle of the late Tsar, arrived there recently. At Nice also was the Prince of Udine, who brought from King Victor the collar of the Annunziata for President Deschanel.



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LADIES' NEWS.

QUITE a thrill was given to those who have the chance of presentation by the announcement that two Courts were to be held this year. I have heard a rumour that the number may be increased, but it remains mere rumour. The new regulation of no trains will facilitate a much quicker method of presentation. A constant procession of débutantes can cross the Ball-room, stopping only for two curtsies as they pass the King and Queen. The three yards of train on the floor, and the fact that each person presented had the room practically to herself for a minute or two, made it a slow affair. Nervous girls will like the new way much better: each one will not feel that every eye is focussed on her and her alone. The lack of plumes will also make it easier, for it was difficult to have perfect confidence in the behaviour of those plumes. Now and again they played strange pranks before critical eyes. The fashion of bobbed hair, which was widely adopted by war workers, would make their dignity more than ever doubtful. Queen Victoria was very particular indeed about Court dress. Her Majesty's answer to the daughter of a Marquess who asked to be excused from wearing plumes because she had been obliged to have her hair cut short was characteristic: She would be excused from attendance at a Drawing-Room until her hair grew again!

Full Court dress, which is to be worn at the June Courts, means regulation Court dress. While the newest ideas of fashion may be indicated, they may not be strictly followed. There are very distinct directions supplied to Court dressmakers which they must follow. Therefore, no incomplete ball frocks, either as to back or skirt, must appear at Buckingham Palace. The Queen is known to have very fixed ideas about dress, and there were one or two ladies in the Royal Enclosure at Ascot last year who discovered that her Majesty knows how to have them enforced. The King is also dead against objectionable extremes in abbreviating material; his Majesty is, of course, in such matters largely guided by the Queen. Long white gloves were *de rigueur* in Victorian days. When the fashion for wearing long fawn-coloured suede gloves or matching them to the dress came in, the Queen was approached on the subject of Court regulation admitting this change in fashion. Her Majesty was adamant, and many a lady had to send out to buy a pair of white kid gloves before she could enter the Throne Room.

Taffeta and foulard, satin and crêpe-de-Chine, are the favourite fabrics for the fashions now coming in. There



THE EFFECTIVENESS OF BLUE AND WHITE—
TO SAY NOTHING OF BLACK.

For this spring-like design blue gabardine and blue-and-white foulard joined forces with black satin. The latter material lined the short jacket and floating panels, and also formed the long ties which were loosely knotted in front.

are the quaintest little taffeta coats with little full basques, sometimes in the same colour as the dress. They are, it must be admitted, very natty and smart, and also becoming. Marshall and Snelgrove have some beautiful models now, and more constantly coming. Coats—or rather, coatees—in black and navy blue are shown with skirts of gaily patterned foulard, also a favourite material. Bronze and bottle-green are also favourites to wear with skirts of voile, crêpe-de-Chine, or figured foulard in which the colour of the coat is reproduced. Whether or not we shall wear the bright colours that Parisian women are indulging in remains to be seen. They are shown at Marshall and Snelgrove's, but there are also much quieter colours—which, after all, make the surest appeal to our women. As to evening clothes, they are very lovely in colour and design at Marshall and Snelgrove's, who are to be congratulated on the skill with which they have collected the models suitable for all figures—those of finance and of nature alike.

Lace will undoubtedly be very much worn this season, and as it is a delightfully becoming fabric we have no reason for regretting this fiat of fashion. Dresses of soft satin draped with lace will be seen at smart race-meetings later on. There is an inclination, I am told, to have the satin under-skirt very short just below the knees and scalloped out at the hem, with the lace draperies reaching below it in all but one place at the left side. This will show a fair amount of shapely limb and smart stocking, but it will not be either very seemly or very graceful. On the whole, fashion seems inclined to correct the excessive economy in material which has obtained since the war—not by any means because it was so expensive.

The Duke and Duchess of Devonshire spent Easter with their family at Chatsworth. The Marquess and Marchioness of Hartington and their children were also there, and Captain Harold Macmillan. All arrangements for Lady Dorothy Cavendish's wedding were made before they left town. Children as bridesmaids make for the prettiness of a wedding, and Lady Dorothy's eldest bridesmaid will be her youngest sister, Lady Anne, who is about eleven. All the children are relatives either of the bride or the bridegroom. The Duke of Devonshire gave his eldest daughter away, as she was married in Canada; and he will give the bride away next week. The Marquess and Marchioness of Lansdowne have again lent Lansdowne House for a grand-daughter's wedding, and the honeymoon is to be spent at Bolton Priory, which is a comfortable stone-built house quite near the ruins of the ancient Priory.

A. E. L.

The
Chippendale
Dinner Service



PRINCE'S PLATE
DINNER SERVICES

COMPLETE Dinner Services, in all the important "period" styles, are obtainable in the Company's world-renowned "Prince's Plate." Estimates, catalogues and full particulars will be sent post free.

MAPPIN & WEBB
Ltd.

158-162 OXFORD ST. W. 1. 172, REGENT ST. W. 1
2, QUEEN VICTORIA ST. E.C. 4.
LONDON.

MANUFACTORY:
THE ROYAL WORKS, SHEFFIELD.

BRANCHES:
PARIS, MONTREAL, SAO PAULO.



LETTERS *from* ANOTHER SELF-MADE MERCHANT TO HIS SON

With illustrations by JOSEPH SIMPSON and WILL OWEN.

Dear Bob,

Thanks for yours of the 16th. Was pleased to learn that you were making such good going in your job at our Halifax depot. You will find that Denstone is an excellent chap to work with. He's got both experience and brains. It's up to you to hustle and get hold of a big share of the former commodity and also to prove your possession of any of the latter.

To give you a little assistance in this direction you might look into the position of affairs as regards insurance at the depot. Perhaps they didn't tell you all about the Workmen's Compensation Act at Oxford. I'll explain it briefly: Bill Jones has a pint too much Government ale for his dinner and carelessly drops a hammer on Joe Wiggins' head. Joe as a consequence is stretched out for several months to come, and being on duty in our works at the time is entitled under the Act to claim compensation. Make sure that we are adequately covered by the Motor Union Insurance Co. against carelessness of this sort.



"Joe as a consequence is stretched out for several months to come."

Keeping non-effectives on the pay-roll is a drag on any business. Also find out if the 5-ton lorries, the light vans, the lifts, cranes and the delivery cycles are covered. The Motor Union people issue special policies in respect of these which are both comprehensive and generous. I like their prompt and business-like methods and the fact that they have assets of several millions behind them.

Go thoroughly into the whole matter, and let me have a detailed report and any suggestions that occur to you. When I told you to "go to Halifax" I wasn't in the way of being fed-up. I knew that if you had it in you to make good Halifax was the best starting place. I want to make sure that the firm's interests are in every way safeguarded by insurance, and I reckon your report will give me a good idea of your chance of ever becoming one of the leading lights of this concern.

Your affectionate

Father.

THE MOTOR UNION INSURANCE CO. LTD.
10 ST. JAMES'S STREET, S.W.



St. James's 4



As British as the Weather—but reliable!

RAINHARD DEXTER EYES WITH SUSPICION

those pseudo "rainproofs" . . . that sacrifice weather-resistance to mere appearance. "Dexter" stands for an unexampled achievement in style . . . character . . . and proofing. Proofed in the yarn . . . in the piece . . . in the garment.

Hand-tailored with unfailing artistry . . . the pre-eminent British weather-coat value. Once "Dexter"-ed, no country lane . . . no town's highway . . . holds weather discomfort for the journeyer.

DEXTER

WEATHERPROOFS

Of Outfitters Everywhere.

DEXTYLE FINE CLOTHES of faultless tailoring and materials . . . of season's fashion . . . ready to don . . . in regular sizes . . . at Dexter dealers . . . Strictly bespoke quality.



WALLACE, SCOTT & CO., LTD.
(WHOLESALE ONLY)
CATHCART, GLASGOW.



SCIENCE JOTTINGS.

BRAIN FAG.

IF we may judge by the advertisements in the daily Press, about half the population of these islands is suffering from overtaxed brains, and is in search of some nostrum or drug which will cure them as if by magic. It is certain that some of the proceedings of what it is the fashion to call the democracy lend colour to the theory, but is it really based upon trustworthy observations? Or, in other words, does intellectual as apart from merely nervous fatigue in fact exist?

To this last question Dr. Josefa Ioteyko, one of those clever Roumanians, if I mistake not, who have rightly made their spiritual home in Paris rather than in Berlin, returns an unhesitating answer. In his just-published book "La Fatigue" (Paris; Flammarion, 1920), he shows conclusively by a series of experiments on school-children and undergraduates in France, Switzerland, and Germany, that the capacity for intellectual work is less in the afternoon than in the morning, less after a long and monotonous course of mental exercise (such as the adding up of rows of figures or the learning of uninteresting matter by heart) than before it, and less towards the end of a school term than at the beginning. It is true that the problem is somewhat complicated by that known as "attention," because it is found that so long as children are receiving instruction in matters that interest them, they can endure twice or thrice as much of it without suffering from intellectual fatigue; but this is merely the common experience of mankind. Almost every judge, barrister in large practice, or successful doctor has found it advisable to cultivate some hobby such as whist, novel-reading, or physical science whereby he can exercise his brains in some way different from that by which he earns his daily bread.

Apart from this, is there any cure for intellectual fatigue? Dr. Ioteyko says, differing therein from the opinion, or at all events from

the practice, of most Englishmen, that physical exercise, so far from taking away the ill-effects of mental exercise, is likely to increase it. Sleep, of course, which is Nature's own remedy for most things, will give a perfect cure if it can be had; but where there is any real disease of the

nerves, such as neurasthenia, this is seldom the case. On the use of drugs to obtain sleep, he is, perhaps wisely, almost perfectly silent; but it may be gathered from what he says with regard to muscular as opposed to intellectual fatigue, that he admits the influence of alcohol in small doses in preventing waste of tissue, although he warns his readers that its exhibition is followed by a depressing action the more marked as the dose is repeated or increased. Caffeine, or the active principle of coffee, on the same authority, acts directly on the nervous centres and thus calls into play the reserve forces of the organism; but it neither economises the albuminoids, as do sugar and alcohol, the consumption of which is the concomitant of all work, nor does it, like them, diminish the toxins which are produced by the destruction of tissue coming from over-work. It may therefore be said that neither alcoholic nor non-alcoholic drinks have any beneficial effect in the long run.

One point, however, Dr. Ioteyko makes which is peculiarly valuable at the present time. Training, to which he devotes much space in connection with physical work, is equally effective in respect of mental exercise. The experience of the bank-clerk

who, on first entering upon his duties, often finds himself unable to add up a column of figures correctly, but after a few months can correctly tot up page after page of an account book in our most worrying notation of pounds, shillings, and pence, by simply moving three fingers up the page, is a familiar case in point. So a judge or a barrister can master all the details of a complicated law case with an ease and mastery which astonishes the laity; and a reviewer, to compare small things with great, will find out what there is—or is not—in a book a good deal faster than an unpractised person can read it. Yet what is all this but training in the sense in which the muscles of an oarsman or the hand and eye of a fencer are trained?

This it is which explains the commonly-observed phenomenon that after a holiday the brain—

(Continued overleaf.)



A SOUTH AFRICAN COUSIN OF THE SOUTH AMERICAN ANT-BEAR (MYRMECOPHAGA JUBATA): AN AARD-VARK, OR CAPE ANT-EATER, RECENTLY CAUGHT IN NATAL.

The ant-eaters have strong fore-claws to tear open the nests of the ants, or termites. They have no teeth, but a long, flexible, sticky tongue, with which they pick up the ants.



THE GREAT SUFFRAGE AGITATION IN JAPAN: A QUEUE FOR A MEETING OF THE YOUNG MEN'S RECONSTRUCTION LEAGUE—COSTUMES OF EAST AND WEST.

Japan has recently experienced the most protracted popular agitation in her history. For several weeks demonstrations in favour of manhood suffrage occurred in Tokyo, organised by societies of students, middle-class people, and professional agitators. Strikes were another symptom of social unrest. The Government had recourse to a dissolution of the Diet, in order to appeal to the nation on the Suffrage question.—[Photograph by C.N.]

Ranee — Pearls that SHE may wear with Pride



RANEE PEARLS with Jewelled Clasp, as illustrated (with emerald, pearl, sapphire or ruby centre). Length 17 inches.

'A' Quality

£3 3 0

24 inches long ... £5 5
30 inches long ... £7 7

'B' Quality

Length 17 inches

£4 4 0

24 inches long ... £7 7
30 inches long ... £10 10

For all that even an expert can detect, Ranee Pearls, in wear, are REAL Pearls. So perfect is their limpid loveliness, so true their natural shaping, so faithful their tone and radiance, that they defy detection even when placed alongside genuine pearls. If desired, a selection of Ranee Pearls will be sent on approval.

Ranee Pearls are obtainable only in the Fancy Jewellery Section at
HARRODS LTD LONDON SW1

Brings the freshness of spring into the home!

HALL'S DISTEMPER

STRIP from your walls the dingy, dirt-laden wallpaper, the lurking place of germs. Re-decorate with Hall's Distemper, and fill your rooms with the sweetness and purity of Springtime.

Rooms decorated with Hall's Distemper become at once brighter, gayer and healthier, because the rich velvety surface and charming colourings of Hall's Distemper not only give a refined, artistic effect, but the first coat instantly destroys disease germs.

HALL'S DISTEMPER decoration has replaced wall-papers in Palaces, Government Offices, Institutions, Hospitals, Sanatoriums, and public buildings, because it offers advantages which cannot be gainsaid. It has the beauty and refinement of simplicity—the advantages of health and economy.

Sole Manufacturers:
SISSONS BROTHERS & CO., Ltd. — HULL.
London Office: 196^B Borough High Street, S.E.1
Liverpool—Foster St., Sandhills. Glasgow—225 & 223 Bath St. Reading—8 Gun Street.

347



For Strength and Nerve Force take Sanatogen

Even men in severe training find Sanatogen indispensable.

"A medical friend advised me to use it," writes one of them, who desires to remain anonymous. "The preliminary practice and tests put me to a much greater strain than I had previously had to endure, and I can honestly say that I derived the greatest benefit from Sanatogen."

Though in the pink of condition, such men are sometimes liable to "staleness"—temporary nervous exhaustion reacting on the muscular system—which is absolutely prevented by Sanatogen.

"It brings back that feeling of freshness so necessary at any athletic sport," writes Mr. J. Sharp, the famous International and Everton forward. And Mr. Jules Gautier, the well-known swimmer, writes: "I owe my improved

condition to a systematic training on Sanatogen. It certainly does all it promises."

That is the difference between Sanatogen and other tonic foods—it *does* all it promises—not only for athletes but for the strenuous brain-worker too. Thus, the Rev. Kingscote Greenland, writes: "For weeks I have been pegging away at three doses a day of Sanatogen. The result is, my sense of 'fag' has vanished, and I tackle my work with a positive relish. I have never enjoyed a sense of well-being like it since I was a boy."

Why not enjoy that same sense of freshness and well-being? Buy Sanatogen at your chemist's to-day—from 2/3 per tin—and take it *regularly*.

GENATOSAN, LTD. (British Purchasers of the Sanatogen Co.) 12, Chenies Street, London, W.C. 1.
(Chairman: The Viscountess Rhonda.)



KING'S HEAD Tobacco

A pipeful of this rich, full-flavoured mixture makes the world a very pleasant place to live in.

It is made by the same process as

THREE NUNS

— a milder blend.

Both are sold everywhere at 1/1 per oz.

Tins: 2 oz., 2/2 4 oz., 4/4

"THREE NUNS" CIGARETTES

	10's	20's	50's	100's
Medium	6d	1/-	2/5	4/8
Hand Made	8d	1/4	3/4	6/8

Stephen Mitchell & Son, Branch of the Imperial Tobacco Company (of Great Britain and Ireland), Limited, 36, St. Andrew Square, Glasgow.

LITERATURE.

With the
"Die-Hards"
in Siberia.

Hitherto the British soldier-statesman has usually sprung from the aristocracy or the wealthy landowning class, but the war has brought about a change in this respect. Colonel John Ward, M.P., the author of "With the 'Die-Hards' in Siberia" (Cassell), represents a new type in Imperial politics—the Labour

cover to cover. It reveals its author as a man of courage, promptitude, and decision, keeping an open mind for new impressions, ready to act with vigour and common-sense, naturally gifted for handling large affairs, tactful in maintaining good relations with foreigners, and a born leader of men. Many of the crises which arose while he was commanding the 25th Battalion of the Middlesex Regiment (the famous "Die-Hards") in Siberia, during the years 1918 and 1919, were crises of great import,

demanding the highest qualities of leadership. He was the senior British officer in Omsk when, on Nov. 18, 1918, Admiral Koltchak, urged by the Allies and relying on their (unfulfilled) promises, reluctantly assumed the supreme power, and he received the Admiral's official call. At other times, and at other places, he nipped in the bud various incipient rebellions; and he led his gallant troops (who, though B.I. men intended for lighter service, fought splendidly) in several engagements against the Bolsheviks (or "Terrorists," as he prefers to call them), proving himself an able commander in the field. In 1919, at Admiral Koltchak's request, he undertook a speaking tour among the disaffected railwaymen along the Siberian line, to prevent a threatened strike, and addressed numerous meetings, sowing the seeds of trade-union principles hitherto unknown to the unorganised Russian work-

men. Colonel Ward is an inveterate enemy of Bolshevism and all its works. He recognises it as mere bloodthirsty autocracy. His book throws a flood of light on the jealousies and intrigues of the Allied representatives in Siberia, which clogged the steps of Admiral Koltchak and finally caused his fall. In particular, it exposes the unhappy results of Japanese and American policy, and its revelations in this respect will be something of an "eye-opener" to those who have only studied the Siberian question through the Press and the speeches of politicians.

[Continued overleaf.]

Continued.] worker feels himself, at first, both slower and clumsier at his work than before he went away. The reason appears to be that his attention and power of concentration, which in this connection we generally call his brains, have got out of training and want to be retrained before they resume their former power of work at, it may be, an increased rate. Does not this also serve to explain the difficulty which most soldiers have found on their return from the late war in resuming the intellectual occupations which before were easy to them, and which they often mistake for neurasthenia and other complaints caused by the nerve-shattering experiences they have gone through? F. L.

Nothing has been more remarkable in the commercial world of late years than the development of advertising, not only in extent, but, still more notably, in quality. In former times advertisements were usually marked by a lack of taste, both on the literary and the pictorial side. Nowadays advertising has been brought to a science and a fine art, and advertisements are things of beauty. The best brains and the best artistic skill are employed in their production. The value of good advertising to a progressive firm is well demonstrated in an illustrated booklet, admirably produced, called "Building Consumer-Demand, and How," issued by the well-known firm of Advertising Service Agents, Messrs. Saward, Baker and Co., of 27, Chancery Lane. They act on behalf of many famous houses, and they are able to cite impressive instances of stagnant or decreasing businesses stimulated into big successes by a well-considered scheme of advertising. The booklet gives an interesting account of their principles and methods, and includes a number of reproductions of typical advertisements, with a portrait of Mr. H. G. Saward, founder and head of the firm.



THE ENTHRONEMENT OF THE NEW ARCHBISHOP OF COLOGNE: THE CEREMONY IN THE CATHEDRAL.
Photograph supplied by Photopress.

Member who has seen the world and taken a responsible part, as a leading man of action, in great events among foreign peoples in distant lands. It is an innovation full of significance and promise, bound to have a beneficent effect not only on the politics of Labour at home, but in the wider sphere of Imperial administration. His book, which is written in a racy, vigorous style, instinct with sincerity and candour, scornfully critical of all shams and humbug and narrow-minded fallacies, is one of unusual interest, worth careful reading from

Pascall CRÊME DE MENTHE

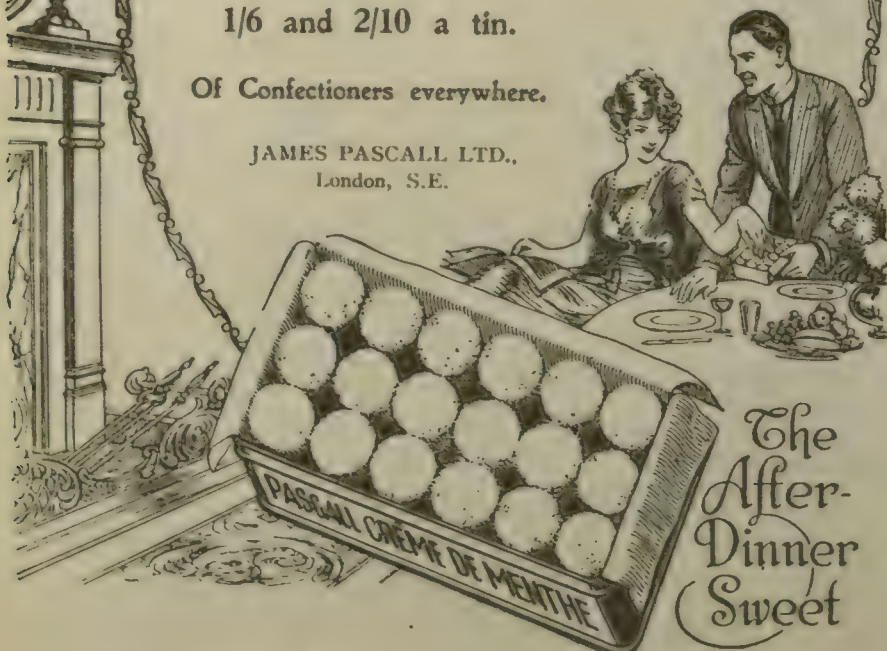
(NON-ALCOHOLIC)

Pascall Crème de Menthe, immediately after meals, is simply delicious. It cleanses the palate, is delightfully refreshing, and is a good, wholesome digestive. Also a captivating sweetmeat for any time.

1/6 and 2/10 a tin.

Of Confectioners everywhere.

JAMES PASCALL LTD.,
London, S.E.



Also try Pascall "Bitter-Sweets" Chocolates.

The best of attention and advice and the greatest benefit to be obtained from Spa Waters and Baths, is avail- able under ideal conditions during YOUR HOLIDAYS AT CELEBRATED BRITISH SPAS

BATH has been in active service for 2,000 years. The hot springs still yield 500,000 gallons daily of health-restoring waters rich in Radium emanation possessing remarkable therapeutic effects.

BUXTON, situated in the centre of Derbyshire's lovely "Peak District," claims the highest altitude of any town in the Kingdom. Mineral waters rich in radio activity. Luxurious modern bathing establishments.

CHELTENHAM has no rival in respect of sylvan beauty. A first-class town with every convenience, luxury and amusement. Spa waters comprise Magnesia, Alkaline, Sulphate, Saline, and Chalybeate Springs.

DROITWICH Brine Baths, renowned throughout the world. The countryside is delightful—orchards, deep lanes, wooded heights, gabled cottages and bright gardens.

HARROGATE possesses not only the finest variety of mineral waters in the world, but also those attractive features which make it a pleasure resort as well as a health-giving Spa.

LLANDRINDOD WELLS. The principal Spa of lovely Wales. Thirty mineral springs. Complete installation of modern apparatus affording the best forms of Continental Spa treatment.

WOODHALL SPA, situated in the prettiest part of Lincolnshire, surrounded by pine woods and heather-clad moors. Famous for Bromo-Iodine natural mineral waters.

Full particulars of any Spa Free on request to the Spa Director of the Spa in question, or of all the Spas from Hon. Secretary, Spa Federation, Room 8, Harrogate.

Harrods

Underwear for Men

Menfolk owe more to good Underwear than they are ever likely to admit. Harrods Underwear is made for *service* and yields a service that will richly satisfy you as to its value.

LISLE THREAD UNDERWEAR

Made from selected yarns. Specially suitable for hot climates. In White only.

Vests, with 6/6 Pants 7/6
Half Sleeves, or Shorts,

LUSTRINA UNDERWEAR

Has the appearance of Silk. Loosely cut. Available in Pink, Sky, or Mauve.

Vests, made to 8/11 Shorts, 8/11
open all down, above knee,

Superior quality, either garment, 10/6.

ANGLO-INDIAN GAUZE SILK MIXTURE UNDERWEAR

Of fine quality material, hard wearing.

Vests, Half or 22/- Pants 23/-
Long Sleeves, or Shorts,

Also in larger sizes, 1/- and 2/- extra.

SILK AND WOOL UNDERWEAR

(Gauze). Light weight. Pale Blue shade.

Vests, Half 23/6 Pants stitched 24/6
Sleeves, Silk Bands,

Also in larger sizes, 1/- and 2/- extra.

PURE WOOL UNDERWEAR

Light weight. White, Natural, or Self Grey.

Vests, with 18/6 Pants or 19/6
Half Sleeves, Shorts,

Also in larger sizes, 1/- and 2/- extra.

NOVI UNDERWEAR

Of Pure Spun Silk. Delightful in wear.

Vests, Half or 27/6 Pants or 29/6
Long Sleeves, Shorts,

HARRODS LTD LONDON SW 1

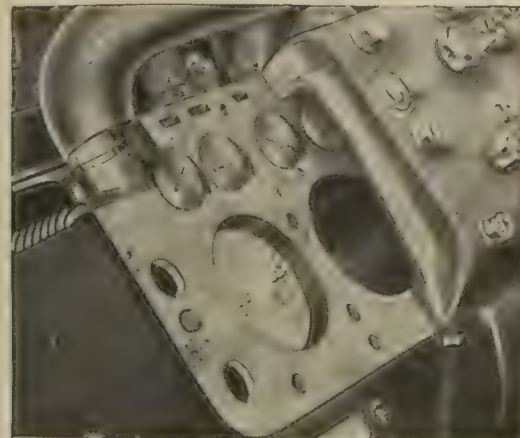


The
SILENT
RUNNING

Oldsmobile

8-Cylinder
7-Seater
CAR

The Car with the Reputation
that has made "Oldsmobility" a household word



Oldsmobile Detachable Head.

ONE
of those many features that form this
PERFECT CAR

For full particulars apply to—

GENERAL MOTORS, LTD.,
135/137, Long Acre, W.C.2

Telegrams:
"Buickgen, London."

Telephone:
Gerrard 9626

BOOTS COST SO MUCH NOW.

You cannot afford to ruin them with cheap polishes.

MELTONIAN CREAM

Now, as always, made of the finest leather-preserving materials. It costs a few pence more than cheap polishes but it will save you pounds.

REMEMBER "MELTONIAN"
STANDS FOR QUALITY ALWAYS.

Supplied in Bottles and Tubes.

Manufactured by
E. BROWN & SON, LTD.
7, Garrick Street, London, W.C.2;
Paris: 26, Rue Bergère.

New York Sole Agents:
SALOMON & PHILLIPS, 174, WILLIAM ST.



What will your family do, if—

DURING your absence fire breaks out at home to-day? Have you realised how quickly fire could destroy the lives of those dear to you, and sweep away your home, with all its treasured possessions? Is it not plainly your duty to provide your family with adequate protection to enable them to quell an outbreak of fire at the start—before the damage is done? If you had Pyrene installed there would be no misgiving.

THE Pyrene Fire Extinguisher is always ready for instant use. It will extinguish all kinds of incipient fires, even those for which water is useless. It works like a pump, weighs only 6 lbs., and is easily carried anywhere.

ONCE installed, Pyrene needs no periodical attention—it cannot corrode, freeze or deteriorate. It is ornamental as well as useful. Pyrene liquid is non-damaging and no more than is necessary to extinguish the flames need be used.

Sold by all leading Stores, Ironmongers and Garages.

Write for Illustrated Pamphlet on
Protection of the Home from Fire.

Height 14 in.
Dia. 3 in.
Weight 6 lbs.

THE PYRENE COMPANY, LTD., 9, Grosvenor Gardens, LONDON, S.W. 1
Telegrams: "Pyrenextin" (Sovest London.) Telephone: Victoria 8592 (4 lines).

continued.

Yet, in spite of all the heart-breaking tragedies and disappointments, Colonel Ward remains an optimist in regard to the future of Russia. His preface, written in February 1920, concludes: "The Bolshevik autocracy . . . is a disease which, if we cannot attack, we can isolate until convalescence sets in. . . . This madness can only be temporary. This great people are bound to recover, and become all the stronger for their present trials."

"Wild Life in Canada."

One night in January 1915, a certain Mr. Angus Buchanan attended a fancy-dress carnival at the skating-rink in Regina in the garb of an Eskimo, and was awarded the first prize for his costume. He had, as a matter of fact, no other clothes in which to appear, for he was just returned to civilisation from the wilderness of the Far North beyond the white man's frontiers of Saskatchewan, whence he had been recalled by the belated news of the outbreak of war. Mr. Buchanan, now Captain Buchanan, M.C., safely back from his latest and greatest adventure, has in "Wild Life in Canada" (John Murray) written the account of the expedition which it interrupted, with the consequent amusing interlude of the Regina Carnival. That expedition was scientific in character. On behalf of the Canadian Government, apparently, the explorer of the Barren Lands, leaving Prince Albert, descended the Beaver River to Lake Ile à la Crosse and the Churchill River, thence continued upstream on Reindeer River and Reindeer Lake, and so by the Cochrane River to Lake Du Brochet, north of which he had established his base camp, where he proposed to winter, when the call of the war reached him. He had been away eight months and a half, and travelled some two thousand miles, half of them over snow and ice by dog-sled, and half over water in a single canoe. His only human companion was Joe Ryan, a hard-bitten, skilful river-man and lumber-jack with whom he fell in at the end of the line and the beginning of the Beyond, a mile short of the head waters of Crooked Lake, and engaged at sight and on the spot. The concluding fifth of his book contains his notes on the birds and animals—a long list—collected and observed on these travels, their scientific fruits, which will doubtless be of great value to students who peruse his pages. But beyond all this, there runs through Captain Buchanan's pages a sense of the beauty of wild nature, and there is expressed in them an appreciation of it of a peculiarly fine and personal kind which give them a character all their own, and a quality that ought to commend it to a very wide circle of readers. And this charm of the text has added to it the interest of many excellent illustrations.

AMERICA AND THE TRIDENT.

(Continued from page 664.)

ship must remain the principal unit, and that Fleet tactics and tactical training must be carried out with the battle squadron as the main unit, 'it must be emphasised that, although the battle-ship remains, its type may require to be altered.' Rear-Admiral Sir Alfred Chatfield confessed the other day that, if the Admiralty were to lay down a new capital ship in the immediate future, she would not resemble the *Hood*.



WHY NOT PRESERVED AS A NATIONAL RELIC? THE S.S. "RIVER CLYDE," OF GALLIPOLI FAME, SOLD TO A SPANISH FIRM, AND LYING AT PALERMO.

The famous steamer "River Clyde," used for the heroic landing of British troops in Gallipoli on April 25, 1915, was recently sold by auction at the Baltic Exchange, and bought by a Spanish firm for £11,500. She was then lying in a damaged state at Malta, and has since been towed for repairs to Palermo, where our photograph was taken. It shows her without funnels, and with temporary masts. An offer was made by a British shipping manager to repurchase her, so as to place her in a British harbour as a national relic. Apparently the plan fell through, but it may well be asked why the authorities have not preserved this historic ship.

There is good reason to anticipate that, if the necessity arises for strengthening the British Fleet, the Board of Admiralty will introduce several revolutionary features of design, setting new fashions in naval armaments and thus depreciating the value of all the ships constructed before the varied lessons of the naval war, in which for the first time mines, submarines, and aircraft had a part, had been thoroughly assimilated, and the new theories given practical form. And, lastly, greater than the ships are the men and the traditions they have inherited; the United States Navy is desperately short of men, and that shortage will probably increase rather than diminish.

RELATIVE NAVAL STRENGTH—1924.

BRITISH.		AMERICAN.	
FIRST-CLASS BATTLE SHIPS.			
Class.	(15-in. guns)	Class.	(16-in. guns)
Royal Sovereign	5	Indiana	6
Queen Elizabeth	5	Washington	4
	10		10
SECOND CLASS BATTLE SHIPS.			
	(13.5-in. guns)		(14-in. guns)
Iron Duke	4	California	2
King George V.	3	New Mexico	3
Orion	4	Pennsylvania	2
Erin	1	Oklahoma	2
Canada*	1	New York	2
	13		11
FIRST-CLASS BATTLE-CRUISERS.			
	(15-in. guns)		(16-in. guns)
Hood	1	Lexington	6
Renown	2		
	3		6
SECOND-CLASS BATTLE CRUISERS.			
	(13.5-in. guns)		
Tiger	1		
Lion	2		
	3		
		BRITISH. AMERICAN.	
FIRST-CLASS CAPITAL SHIPS	13	16	
SECOND-CLASS CAPITAL SHIPS	16	11	

In 1924: France will have no battle-ships of the first class (15-in. or 16-in. guns), but may have 8 of the second class (13.5-in. guns). She will possess no battle-cruisers.

In 1924: Italy will have no battle-ships of the first class, since it is unlikely that she will complete the 4 vessels laid down in 1914, work on which was arrested by the war. She will have none of the second class and no battle-cruisers.

In 1924: Japan will possess 2 battle-ships of the first class, and 4 of the second class, as well as 4 second-class battle-cruisers (14-in. guns).

* The *Canada* mounts 14-in. and not 13.5-in. guns.

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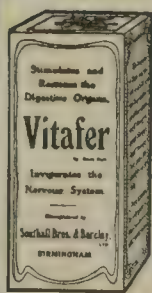


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Ripon.

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EXHAUSTION, INSOMNIA,
and in Convalescence after INFLUENZA.

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SOUTHALL BROS. & BARCLAY, Ltd.
Lower Priory, BIRMINGHAM.

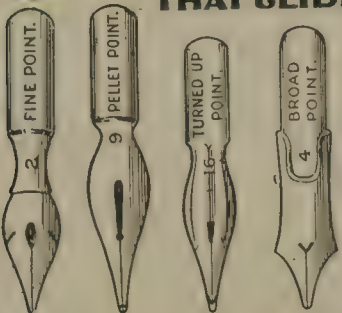
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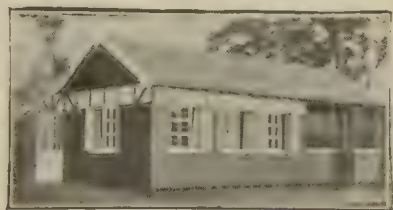
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CHESS.

J T D HALFORD (Denbigh).—Owing to want of space our chess column will not appear weekly again for some time. Its occasional irregularity is due to the same cause.

F F L ALEXANDER (Hon. Secretary, the Surrey County Chess Association).—Thanks, but as this part of the paper goes to press some days in advance, we regret we were not able to avail ourselves of your communication.

K D GHOSE (New Delhi).—We do not supply chess books. Write to the Chess Amateur, Stroud, Gloucester, England.

H F DEARIN and F W R LEISTIKOW.—Problems received with thanks.

CORRECT SOLUTION OF PROBLEM No. 3827 received from Lieut.-Col. F L Nelson (Philadelphia); of No. 3828 from K D Ghose (New Delhi); of No. 3830 from John F Wilkinson (Alexandria); of No. 3831 from Ian McClure (Greenock); of No. 3832 from J T Palmer (Church), H Grasett Baldwin, M J F Crewell (Tulse Hill), A B Wynne Willson (Hereford), C A P, Albert Taylor (Attercliffe), Léon Rylski (Belfast), Herbert Russell (Leicester), G Pratt (Streatham Park), and S A Munday (Castle Carey).

CORRECT SOLUTIONS OF PROBLEM No. 3833 received from F W R Leistikow (Sydenham), A W Hamilton-Gell (Exeter), J S Forbes (Brighton), C A P, H Grasett Baldwin, G Stillingfleet Johnson (Cobham), M J F Crewell (Tulse Hill), H T Asche (Sydenham), E B Stamp (Gresham's School), A Denton (Liverpool), H W Satow (Bangor), A H H (Bath), Joseph Willcock (Southampton), R J Lonsdale (New Brighton), T L S Garrett, R.N.R. (Newcastle-on-Tyne), G Pratt (Streatham Park), Mark Dawson (Horsforth), A W Wynne-Willson (Hereford), and P W Hunt (Bridgwater).

CHESS IN AMERICA.

Game played in the Philadelphia Championship Tournament between Messrs. J. P. STONER and S. T. SHARP.

(Four Knights' Game.)

WHITE (Mr. Stoner.)	BLACK (Mr. Sharp.)	WHITE (Mr. Stoner.)	BLACK (Mr. Sharp.)
1. P to K 4th	P to K 4th	10.	P to Q 4th
2. Kt to K B 3rd	Kt to K B 3rd	11. P to K 5th	Kt to K 5th
3. Kt to B 3rd	Kt to B 3rd	12. Castles	
4. P to Q 4th	P takes P	A fatal solution of his troubles, but it was easy to overlook Black's very powerful 14th move. B to K 2nd still gave a chance of Castling K R.	
5. Kt takes P	B to Kt 5th.	13. P takes B	B takes Kt
6. Kt takes Kt	Kt P takes Kt	14. P to B 4th	Q to K 2nd
7. B to K Kt 5th		15. Q to K 3rd	B to Kt 5th
White seems to have embarked upon this rather rare variation with an imperfect knowledge of its procedure. The text move is an unfortunate loss of time, as the position demands Castling King's Rook as soon as possible, and to that end B to Q 3rd alone should have been played.		As pretty as it is conclusive. If Q takes B, mate in three follows, and any other reply merely takes a little longer to lose. Black has played an exceedingly good game throughout, and wins in masterly fashion.	
7.	P to K R 3rd	16. K takes B	Q to Kt 5th
8. B to R 4th	Castles	17. B to Q 3rd	Kt to B 6th (ch)
9. Q to B 3rd	P to K Kt 4th	18. K to Q 2nd	P to Q 5th
10. B to Kt 3rd		19. Q to B 3rd, and Black mates in four moves.	
White's difficulties, owing to his inability to Castle, become more pronounced, and presently become insuperable.			

SOLUTION OF PROBLEM No. 3832.—By H. F. L. MEYER.

WHITE

1. Kt to Q 8th
2. Q Kt to K 6th
3. P to Q 4th, mate

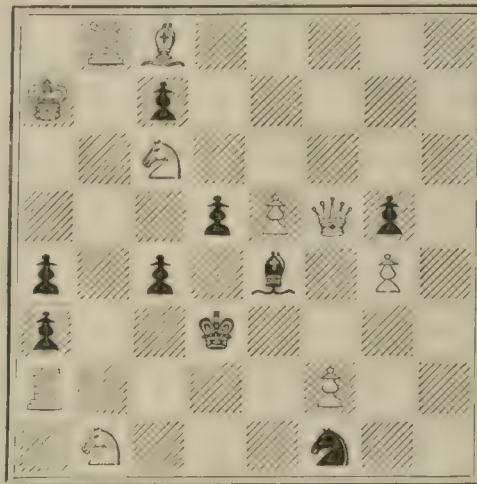
BLACK

- K to K 4th
- Any move

If Black plays K to B 4th, 2. Kt to B 6th, etc.; and if 1. Kt to Kt 4th, then 2. Kt to B 6th (ch), etc.

PROBLEM No. 3834.—By J. R. NEUKOMM.

BLACK



WHITE

White to play and mate in two moves.

A correspondent notes: "The other day—in the Underground—I met an old friend whom I have known for many years. Raising his hat with a true Regency flourish, he told me it was his hundredth birthday, and that he was 'still going strong.' . . . The secret is out: it was Johnnie Walker! On looking again at the advertisement, I noticed a remarkable scarcity of the letterpress that is usually sprawled across our vision in these Tube posters, and it struck me as little short of marvellous that any firm should produce an advertisement showing neither their name, the name of the goods, nor even a picture of them; but so well known is this figure (I believe it is Messrs. Walker's trade-mark as well) that public recognition is instantaneous."

THE PLAYHOUSES.

"PADDY THE NEXT BEST THING." AT THE SAVOY.

WITH real Irish drama in our midst, written by an Irish playwright, and presenting genuine Irish character, one might have hoped that we had done with the stage Irishman and also with his counterpart, the stage Irish girl. But here she is bobbing up again in "Paddy the Next Best Thing," a play adapted by Messrs. Gayer Mackay and Robert Ord from a novel of Gertrude L'age's, and to say this much is sufficiently to indicate the quality of the Savoy Theatre's new entertainment. When "Paddy" was born her father had desired a boy, and said she was "the next best thing"; she is of the red-haired, harum-scarum type, far too noisy and lacking in refinement to pass even with the crowd, one might have thought, for a General's daughter. Her rôle, apart from that of a rattle, is that of self-constituted protector of her sister Eileen, and in that capacity she hurls a stage tirade of anger against an unfortunate young man who, while engaged to this sister, had agreed also to oblige another girl by being engaged to her for one night only. Another of "Paddy's" scenes—more amusing—shows her in a railway carriage with this former victim of her wrath and resisting till furnished a share in his luncheon-basket, because that means acceptance of his offer of marriage. The play gives showy chances to the virtuosity of Miss Peggy O'Neil. In the cast figure also Mr. Ion Swinley, Miss Betty Faire, and that accomplished veteran, Mr. J. H. Barnes.

"IRENE." AT THE EMPIRE.

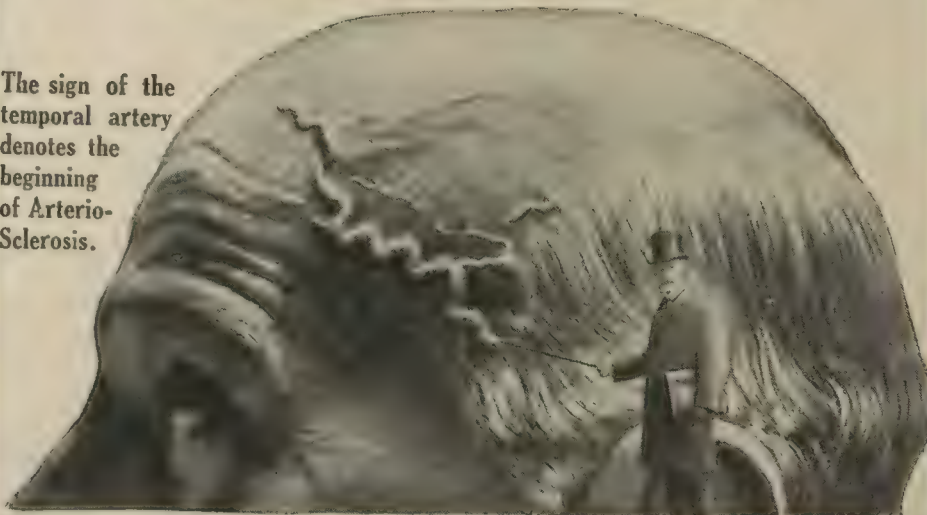
"Irene," the new musical comedy at the Empire, made good at once, thanks to the vivacious personality of an actress new to the London stage, but destined to be one of its greatest favourites. America has sent Miss Edith Day to us, and not since Edna May's début at the Shaftesbury has an artist on the lyric stage won at a *première* so assured and so unchequered a triumph. Hers is a Cinderella part, Irene being an American shop-girl who is lifted into fairyland, not by a godmother, but by a Prince Charming who sends her to a costumier and so enables her as a mannequin to conquer the town. Mr. Pat Somerset plays the Prince Charming charmingly; Mr. Robert Hale, very welcome after a long absence, finds just the opportunities for humour that suit his style in the rôle of a man-milliner; and Miss Margaret Campbell and Miss Winnie Collins, as sharers in the heroine's translation, give Miss Day excellent support in the whirl of fun and melody

[Continued overleaf.]

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"Candidates to arterio-sclerosis usually digest their food improperly, and are subject to many distressing symptoms; the least exertion produces exhaustion, and they become irritable, worried and melancholic."

"There is, however, a further symptom which is quite unmistakable, viz., the sign of the TEMPORAL ARTERY."

"If you should see between the eye and the root of the hair, under the wrinkled and withered skin of the temples, a kind of hard, bluish, and knotted cord protruding, be on your guard, for you are threatened with senility. It does not matter if you have not a white hair; your arteries are growing old. Act immediately."

"Purify your blood of poisonous substances and especially of the most dangerous of all—viz., Uric Acid. To effect this miracle it is only necessary to take a thorough course of Urodonal, which dissolves uric acid as easily as hot water dissolves sugar, and which is the standard treatment of arterio-sclerosis—as is clearly demonstrated by the latest experimental researches of Dr. Légerot, the eminent Professor of Physiology at the Ecole Supérieure des Sciences d'Alger."

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and beauty which constitutes the second and best act of the piece. But though these players all do well, and Mr. Harry Tierney deserves some praise for his tuneful music, it is the new leading lady who carries "Irene" on her shoulders. If a turn of hers must be singled out for special notice, then her work in the "Sky Rocket" scene—in which, amid the exhilarating chorus, the scene is shifted and we see the heroine's mother at her tenement door setting out in search of her daughter merits mention for effectiveness. "Irene" has evidently come for a long stay.



PRESENTED TO EARL HAIG: A FINE SILVER-GILT CASKET.

This casket was presented to Field-Marshal Earl Haig on his admission to the Honorary Freedom and Livery of the Leathersellers' Company. It was designed and executed by Messrs. Mappin and Webb, 2, Queen Victoria Street, E.C.4.

"BIRDS OF A FEATHER." AT THE GLOBE.

To-day we incline to exaggerate the influence of environment, as our fathers used to exaggerate that of heredity. Mr. H. V. Esmond, in "Birds of a Feather," shows himself in the fashion, and makes great play with the new "blessed word." Rarely has environment had responsibility for so many vagaries of character on the part of a heroine thrust upon it as in his story of a millionaire's daughter brought up in a loveless atmosphere. We are all the creatures of our circumstances, says Constance Ussher; and the author, no less than Constance herself, seems to think that that motto may be held to explain the maddest freaks of behaviour. Her circumstances included a hard-hearted, Jewish-born father absorbed in the pursuit of wealth, a mother who had left home when the girl was a baby and by the process of divorce had become a Duchess, and an aunt of acid speech and temperament. That the girl should seek and find love in her father's private secretary, even though he is a "detrimental," is no more improbable than that the millionaire should, on learning of the tender passages, dismiss his secretary and inform the latter that, in case of defiance, he would marry a bride without a penny piece. But from this point onwards the playwright makes wholesale demands on our credulity. Constance, out of sheer whim, displays an interest in "slumming," and flirts so desperately with a young clergyman that she nearly ruins the happiness of the parson and the girl friend of hers to whom he is engaged. Next, to get even with her father, she forges his

name and makes money on the Stock Exchange out of the forged cheque; she is quite unalarmed by his threats of calling in the police, and tells him they are "birds of a feather." At this moment Mr. Esmond has a surprise for us in the behaviour of the lover. When the millionaire takes his revenge on his daughter by telling his former secretary of the forgery, this inveterate gambler is horrified—he is not prepared

to marry a sweetheart so unprincipled. Then another startling turn is given to the plot through the aunt's action in employing a private detective. We are to suppose Constance and her lover have been for some time anticipating the marriage ceremony, and in the shock of this discovery the father not only hurries on a wedding, but is converted into a humane and affectionate parent. Now such a heroine as is here presented would offer difficulties even to an actress of more mature experience. It says much for Miss Marie Löhr's talent that she never seems overweighted, and contrives to keep her audience interested

[Continued overleaf.]



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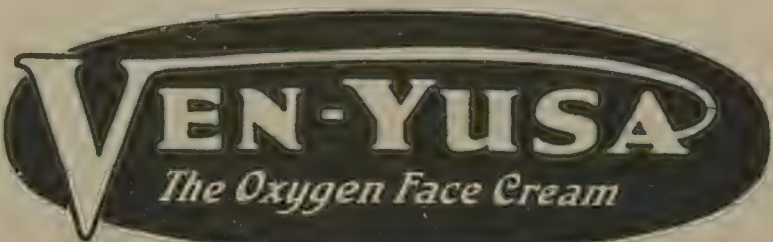
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(Continued.)

in the character despite its preposterous complexities. Admirable work is also done by Miss Rachel de Solla as the grim spinster-aunt, and by Mr. Esmond himself in a wonderful make-up as the millionaire; and there is also a delightfully natural portrait of the parson's fiancée given by Miss Dorothy Holmes-Gore. But even good acting cannot reconcile us altogether to the playwright's abuse of the aids of "circumstance"; his Constance remains incredible.

"THE MAN WHO CAME BACK." AT THE OXFORD. Those who like strong, full-blooded melodrama, and those who like what is rarer still—vigorous, forthright acting of scenes of emotion—can be confidently recommended to try the Oxford's new bill, with its story of "The Man Who Came Back." Let them not be discouraged by its conventional machinery; let them not trouble overmuch about the absurd implacability of its millionaire towards his scapegrace of a son, or about the unlikelihood of its "dope"-indulging heroine conquering her failing. They must believe in conversion; must even believe that a cabaret girl can be virtuous and yet offer herself to the hero while under the influence of drugs; and believe too that he, though intoxicated, is ready to strangle her that she may keep her virtue; must believe, finally, that,

after the pair have made a compact to abandon their vices of drugs and drink respectively, she would risk pretending to give way to "dope" at the moment he is offered reinstatement without her, just to test his devotion—if they are to have the excitements of situation and the thrills of fine acting this Transatlantic drama, as done at the Oxford, provides. In the two picturesque scenes of a Shanghai opium-den and a Honolulu pine plantation, Miss Mary Nash and Mr. George Relph let themselves go with a passionate force for which the playgoer who can recognise a good thing, even in melodrama, will be heartily grateful. Mr. Relph is called upon for violent action, having to half-strangle the cabaret heroine in one episode, and to lay a whip on her back in another; but his violence has always virility about it. And Miss Nash, the second American actress to jump into London favour last week, has an appealing voice, a command of feeling that is out of the common, and a temperament of real forcefulness. Miss Lilian Braithwaite, it may be added, is also in the cast.

"OTHER TIMES," AT THE LITTLE.

Fantasy and satire can bear admixture on the stage, as Sir James Barrie has taught us in a famous work now being re-presented at the Royalty; but the satire should be

good-natured, and the fantasy have its mood of inspiration. Mr. Harold Brighouse goes for fair enough game in pillorying the manners and materialistic aims of post-war youth in his new play, "Other Times"; but he lays on his colours too thickly and too savagely when, after the fashion set in "The Admirable Crichton," he shipwrecks his cart-load of castaways on an island in the Hebrides; for, with the exception of a Scottish engineer, his young folk who are thus made to invade a feudal estate are utterly graceless and offensive. In contrast with them we are shown a seigneur of the old school, eighty years old, the pink of chivalry and hospitality, living on the memory of a wife he passionately loved, yet ready in his visitors' emergency to fit them out from that wardrobe of hers he has so long cherished. Here Mr. Brighouse's element of fantasy comes in, for the wearing of the clothes of other days is supposed to effect a change upon their new-time wearers. There is just that idea and little more in the play, so that its poetic side seems very thin; and, on the other hand, up against the old man's meticulous courtesy and formality are thrown in extravagantly high relief the vulgarities of modern young men and women who are surely exceptional in their generation.

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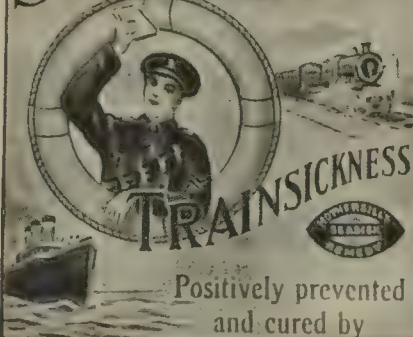
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56 What Next?

THE BRITISH BERKEFELD



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THE AMERICANS IN THE GREAT WAR

B.1.31.

THE CHRONICLE OF THE CAR.

The Trade
on Prices
and Deliveries.

The Society of Motor Manufacturers appears to be taking very seriously the many complaints which are being made through the Press and to the motoring organisations regarding alleged profiteering in cars and the hopeless tangle of delivery dates. In order to expound the views of the trade, the Society last week invited a number of Pressmen to hear an explanation from Mr. Frank Lanchester, the President. So far as concerns the profiteering charges, Mr. Lanchester was quite convincing. He was able to show that, while wages and materials have increased in cost from two-and-a-half to three-and-a-half times as compared with 1914, the latest list prices of thirty representative British cars show an increase of 95 per cent. over those of 1914. The reason, he explained, why prices have not gone higher is in consequence of the greatly improved plant and machinery in use, and the enhanced production this has made possible. It is also to be placed to the credit of the manufacturer

that, on present costs and money values, more than double the capital has now to be locked up in plant, stock, and business working expenses, on which a return is required.

I do not recollect any case in which a responsible journal or individual has attempted to prove that the motor-manufacturer is profiteering at the expense of the buyer. That there is profiteering in cars there is no room for doubt, but it is not being done by representative manufacturing firms. Most of it, as a matter of fact, is done by private individuals, and, when one regards the circumstance that it is next to impossible to stop with a new car at any well-known resort without receiving an offer from a total stranger of more than the list price of the vehicle, I am not inclined to attach overmuch blame to the owner who takes a profit. My own opinion is that, in the matter of the profiteering charges, the Society has no case to answer.

The Matter
of Deliveries.

the manufacturer of

When we come to consider the question of deliveries, I am not so greatly inclined to acquit blame. Mr. Lanchester said that the most usual and telling reason advanced for delayed deliveries was the moulders' strike. Although this strike was disastrous, it was only one cause for the holding-up of output. The vital fact, he said, was that at the conclusion of the war entirely new conditions had to be faced, and a period gone through in which there were difficulties that the most experienced business brains could not anticipate or appreciate. We had for years been working under the pressure of the needs of war. The workman was glad to do his utmost. This atmosphere of energy and the resulting output naturally had its influence on the manufacturers' minds when estimating the possibilities of the future. Events have proved that all these estimates were too optimistic. The war ended, everybody thought that hard work was over, and the entire atmosphere of the workshops changed. Hours were reduced, overtime was prohibited by the trade unions; strikes in important industries began, and all the



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original forecasts as to output and progress were consequently disappointed.

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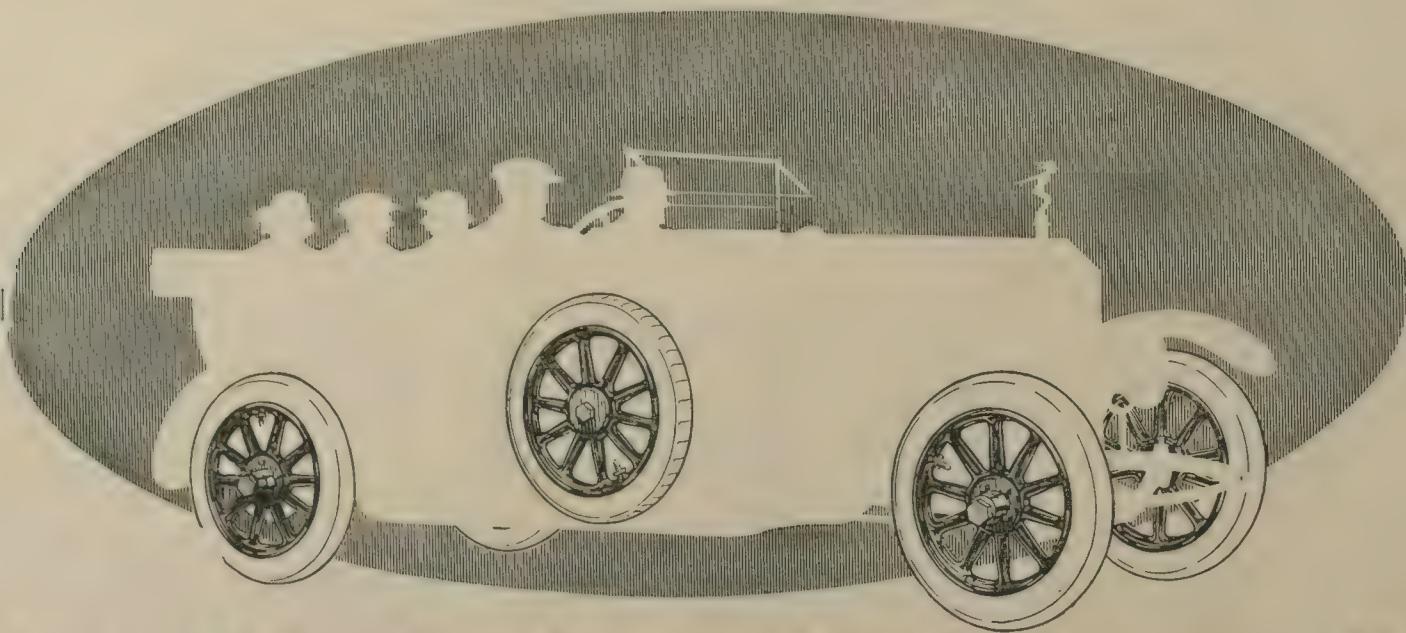
All that is perfectly true, but it is not the whole case as it affects the car purchaser. It must be pointed out that at the time of the Olympia Show the war had been over for a year. The moulders' strike was actually in progress. All round the trade had had time to assess the actualities of the situation, and yet numerous firms were airily taking orders and making promises of delivery which they ought to have known there was no human possibility of keeping. It is because the public knows this that there is so much dissatisfaction now. As Sir Julian Orde pointed out at the meeting, the private purchaser knows nothing about the conditions in the factories. They are not his business, and he very properly leaves them to the manufacturer and assumes that the latter, with his better knowledge, is certain of his ability to keep his promises. Therefore, when the buyer is promised delivery of his car on a particular date, he is justified in expecting to get it on that date, and does not expect to receive excuses in its place. However, matters are

(Continued overleaf.)



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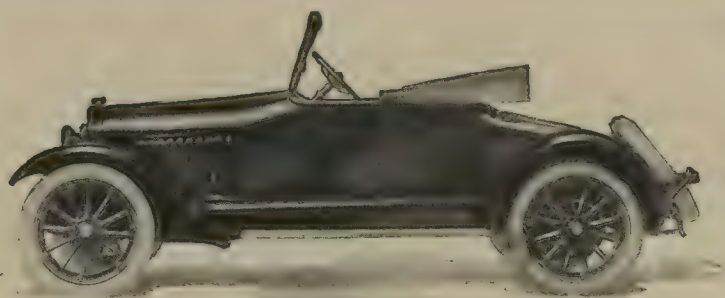
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fast improving. The workers are settling down to business, and output is increasing daily to an extent that justifies the hope that before many months are past the industry will have become almost normal again.

A Fine American "Six," always had a good opinion, although it was very little known in England, is the Nash. Until recently it was a four-cylinder vehicle of conventional type and more than average merit; but, in common with many more American concerns, the firm producing it is now pinning its faith to a six-cylinder model of greater power. By the courtesy of Messrs. Jarrott, Ltd., I have recently had one of these cars for the purpose of an extended trial, and I must say I like it better than ever. The new model is a very able car indeed. It has all the smoothness of running of its type, with a wonderful reserve of power and an ease of control which is quite remarkable. I chose the Portsmouth Road, as far as Liphook, for the trial, and certainly the car could not have performed better than it did. It took Hindhead

in its stride at a good thirty miles an hour on about half-throttle. On the return journey, Guildford High Street was climbed on "top" at twelve miles an hour; while the speed capabilities on the level I found to be excellent. There is no need to say exactly what the car can do in this direction, but it is quite as fast as one would expect of a vehicle of its power rating and class. As the complete touring car sells in this country at £800 only, it ought very rapidly to find its way into favour among those who are looking for a powerful and comfortable car at a moderate price.

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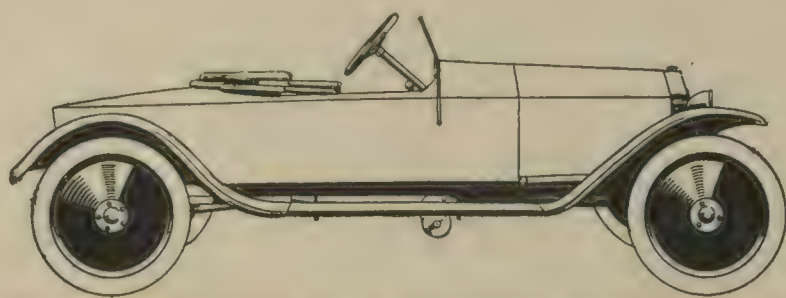
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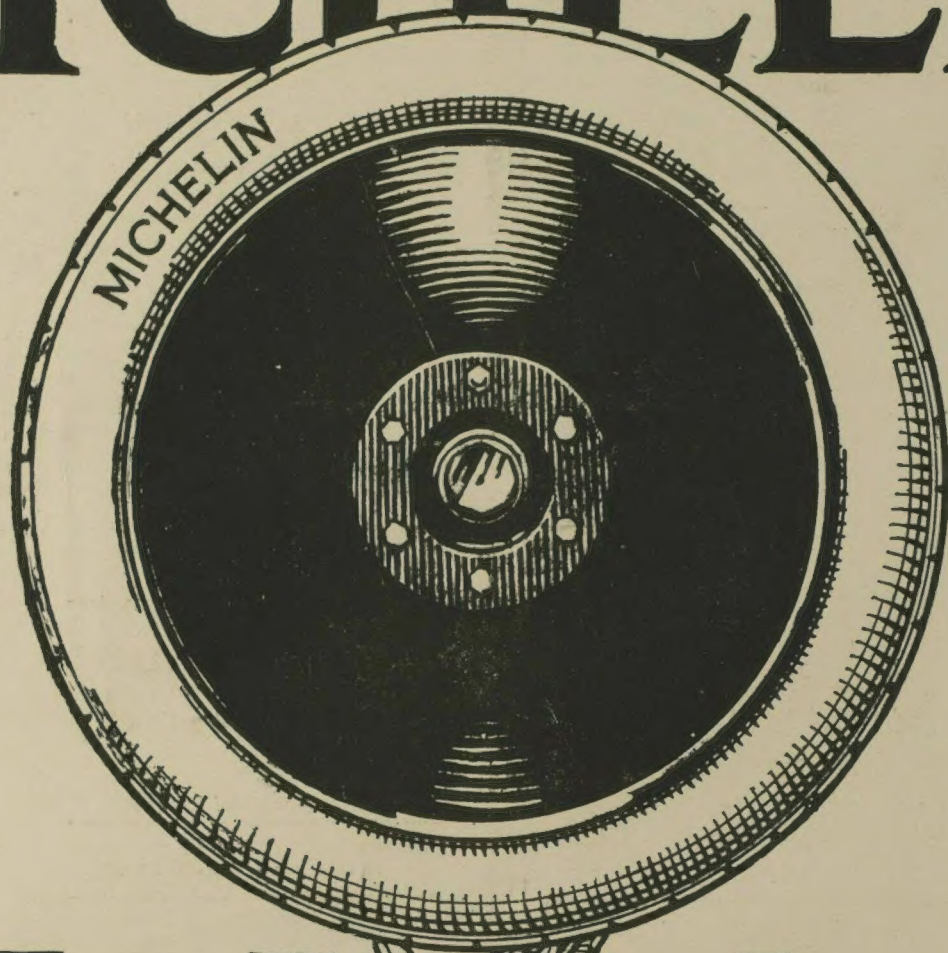
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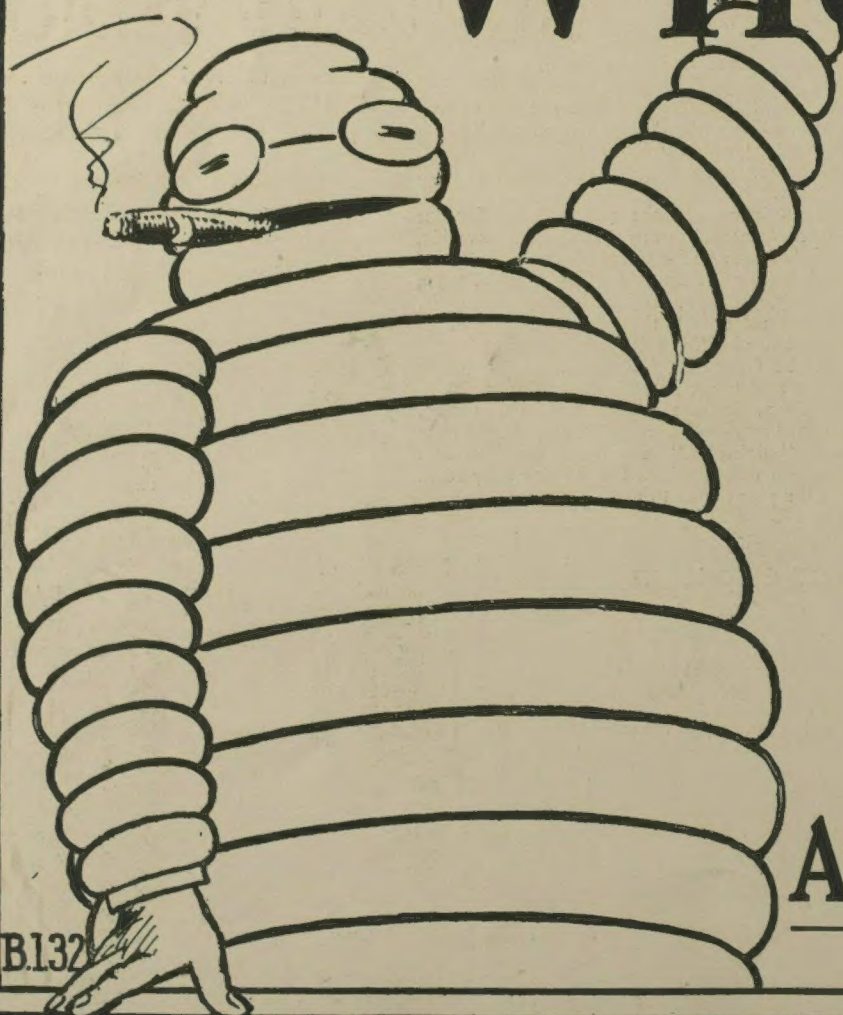
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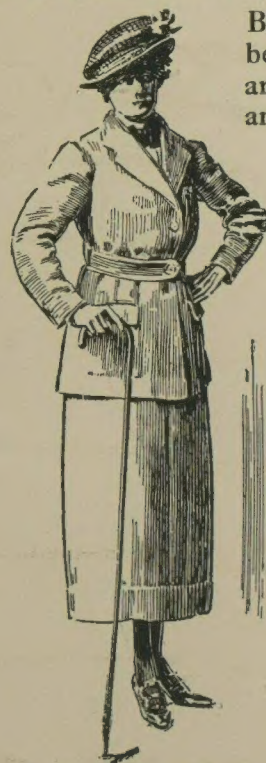
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